ENGLISH SECULAR EMBROIDERY

M. A. JOURDAIN

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BY THE SAME AUTHOR

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ENGLISH SECULAR EMBROIDERY

PANEL REPRESENTING JUSTICE AND PEACE.

Worked in Petit Point, circa 1635. *(Size,* 6′ 9″ *in height by* 10′ 10″ *in length.)*

THE HISTORY OF ENGLISH SECULAR EMBROIDERY

BY

M. JOURDAIN

AUTHOR OF "OLD LACE, A HANDBOOK FOR COLLECTORS"

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PREFACE

THOUGH the superiority of English ecclesiastical embroidery is universally recognized, it seemed to me that there was considerable interest in the development of the secular work, especially during the Tudor and Stuart periods. With regard to pre-Tudor embroidery I am much indebted to an interesting article by Mr. Alan S. Cole, in the "Art Workers Quarterly" of April, 1906. My thanks are due to the owners of the pieces of embroidery illustrated in this book, who have kindly given me permission to have them photographed; to Mr. J. T. Herbert Bailey for permission to reprint a portion of a chapter upon Stuart embroidery that appeared in the "Connoisseur," and for the loan of several blocks; and to the editor of the "Burlington" for permission to reprint "Sixteenth Century Embroidery," with emblems, and for the use of two blocks; and to Messrs. Lenygon for the loan of the colour block of the frontispiece.

M. JOURDAIN.

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ENGLISH SECULAR EMBROIDERY

CHAPTER I

ENGLISH SECULAR EMBROIDERY FROM SAXON TO TUDOR TIMES

Embroidery in Saxon and Norman times.—The Bayeux "tapestry."—Embroidery in the thirteenth century.—Surcoats of William of Albemarle and the Black Prince.—The Robes of the Knights of the Garter (*temp.* Edw. III).—Embroidered bed-hangings.—"King's embroiderers."—Decadence of embroidery from the middle of the fourteenth century.—Its rivalry with woven fabrics.—Importation of foreign embroideries forbidden in the fifteenth century.—Palls of the City companies.—The chasuble in the possession of Prince Solms-Braunfels.—Embroidery on velvet.—Applied work and patchwork (*opus consutum*).

IT is impossible to treat of English secular embroidery in any detail before the Tudor period, because, though there are a number of ecclesiastical embroideries still in existence, almost nothing remains of the domestic needlework. There is, however, abundant testimony to the skill of ladies of all ranks until the Tudor period. Aldhelm, Bishop of Sherborne (d. 709), speaks of the skill of English women in

needlework in very early times, and embroidery must have been much taught and practised in convents until the Reformation.

In the tenth century Margaret, the Anglo-Saxon queen of Malcolm of Scotland, tried to encourage the art of needlework at her court; while among other royal workers may be mentioned the daughters of Edward the Elder; and Edith, the queen of Edward the Confessor, who, William of Malmesbury states, herself embroidered the rich robes worn by the King at festivals.

Embroidery was equally widespread under the Norman rule. The so-called Bayeux Tapestry cannot be treated as strictly English embroidery, as it is more probable that it was worked by Norman ladies. Much stress has been laid on the fact that certain words on the titles bear towards Anglo-Saxon origin; but Mr. Charles Dawson thinks that the theory of the work having been executed in England and not in Bayeux "is altogether uncalled for, especially as Bayeux was the site of an early Saxon settlement, and its inhabitants spoke a Teutonic dialect so late as the tenth century, the Norse element having been subsequently grafted upon the stock."[1] The canvas is 227 feet long and 20 inches wide, and

[1] "The Bayeux Tapestry in the hands of 'Restorers' and how it has fared," by Charles Dawson, F.S.A. ("The Antiquary," August 1907.)

shows the events of English history from the accession of Edward the Confessor to the defeat of Harold by the Normans at Hastings. The work is extremely rough, and no attempt is made at shading, the figures being worked in flat stitch in coloured wools on linen canvas. It has been freely restored: first shortly after its "discovery" in 1729, while the second grand restoration of the tapestry took place about the year 1842.

We have a somewhat highly-coloured account written by Baudri (or Baldric), Abbot of Bourgueil, of another contemporary "tapestry" (*velum*), which deals with the same subject, and bears titles similar to the tapestry of Bayeux, but worked with much more magnificent materials, stating that it hung in an alcove around the bed of Adela, daughter of the Conqueror. The original, in Latin, was written between the years 1079 and 1107.[1] "A wonderful tapestry goes around the lady's bed, which joins three things in material and novel skill. For the hand of the craftsman hath done the work so finely that you would scarcely believe that to exist which you know does exist. Threads of gold come first, silver threads come next, the third set of threads were always of silk. Skilful care had made the threads of gold and silver so fine that I believe that nothing could

[1] Quoted in "The Bayeux Tapestry in the hands of Restorers," by Charles Dawson, F.S.A. ("The Antiquary," August 1907.)

have been thinner. The web was so subtle that nothing could be more so. . . . Jewels with red marking were shining amidst the work, and pearls of no small price. In fine so great was the glitter and beauty of the tapestry (*velum*) that you might say it surpassed the rays of Phoebus. Moreover by reading the inscriptions you might recognize upon the tapestry histories true and novel. That tapestry (*velum*), if tapestry indeed it were, bears upon it the ships and the chiefs, and the names of the chiefs." It is to the small value of the materials that we, no doubt, owe the preservation of the Bayeux tapestry. It can be traced as having been seen in Bayeux Cathedral as far back as 1476. It is a curious fact that the tradition which would make the "tapestry" the handiwork of Queen Matilda cannot be traced further back than 1803, when it was sent to Paris for exhibition! Perhaps similar to this work was the curtain worked in the tenth century by Ælfleda, on which she had wrought the deeds of her husband, Brithnoth, slain by the Danes.

The Domesday Survey of Buckinghamshire makes mention of a certain "Aldwid the maiden" who taught Godric's daughter embroidery, and was given by him half a hide in payment, though perhaps only for the term of his shrievalty;[1] and

[1] "Habuit ipsa dimidiam hidam quam Godricus Vicecomes ea concessit quamdiu vicecomes esset, ut doceret filiam ejus auri-

there is record in the survey of Wiltshire of another embroideress who made embroidery—auriphrisium—for the King and Queen. After the battle of Hastings William, on his return to Normandy, caused such astonishment among his countrymen by the splendour of his embroidered State robes and those of his chief nobles, that all they had before beheld of the same kind seemed mean by comparison,[1] and his secretary, William of Poictiers, states that English women were eminently skilful with the needle and in weaving.

The art of embroidery was one of the most important subjects of instruction in the mediaeval convents, and not only was its production a business or profession, but it was the favourite pursuit—almost the only accomplishment—of the ladies of the Saxon and Anglo-Norman laity. There were, moreover, schools, apart from the nunneries, for its teaching: one such is known to have existed in the neighbourhood of the monastery of Ely, perhaps as early as the seventh century. As an art, embroidery ranked in dignity with sculpture and painting. During the early half of the period it was certainly in advance of either sculpture or decorative painting, and fully ahead of the con-

phrisium operari" ("Victoria County History of Buckinghamshire," vol. i).

[1] "Catalogue of English Embroidery at the Burlington Fine Arts Club," A. F. Kendrick.

temporary miniature painting; probably at no time during the whole epoch did painting attain anything like the technical perfection reached by embroidery.

The resemblance in designs in ecclesiastical embroidery to those of illuminated manuscripts suggests that the same artists were responsible for designs for both, or that the embroiderers or embroideresses were at the same time skilful in draughtsmanship and illumination. It is recorded of two thirteenth-century French embroideresses, Dame Margot and Dame Aalès, that they were both illuminators. Indeed whenever the brush and the needle are thus interchangeable implements the result is a remarkable development in the art of embroidery.

The great period of English church embroidery was from the twelfth to the fourteenth century; and English work became so celebrated as to be known as *opus anglicanum*.[1] It is significant that

[1] *Opus anglicanum* has been identified by some writers as chain-stitch, which has been considered a peculiarity of early English embroidery. However, no authorities clearly show what the *opus anglicanum* really was; and the same may be said of the *opus plumarium*, *opus pulvinarium* and *opus pectineum*, which occur in old records and inventories. The association of these titles with the thirteenth and fourteenth centuries in this country shows that embroidery, like many other arts, missal-painting and architecture for example, was in full practice at these periods, but beyond this no value in conveying precise or technical information attaches to them. *Opus consutum* is certainly work stitched together, *i.e.* patch or applied work. *Opus*

it is at this period that English illuminated manuscripts reach their highest level.[1] From the Conquest down to the sixteenth century reference to costly secular, as well as ecclesiastical, embroidery is constant in historical documents, while the inventories and accounts make frequent mention of embroiderers, and we read of men practising the craft as well as women. Thomas Cheiner was paid £140 for a vest of velvet embroidered with divers work, purchased by Edward III for his own chaplain.

The Close Rolls, 1252, record that John de Somercote and Roger the tailor (*scissori*), living at Lichfield, were commanded to get made richly embroidered silken robes (tunics and the like), of which two were for the King and two for the Queen, in anticipation of the marriage of the Princess Margaret. Three robes are ordered for the Queen with "queyntisis" (devices), one of these

plumarium has been described by Lady Marion Alford as a series of stitches of equal length, taken so as to lie close together, giving an appearance like the surface of a feather, but for this there is no authority.

[1] "The artistic instinct was not destroyed, but rather strengthened, by the incoming Norman influence; and of the twelfth and thirteenth centuries there is abundant material to show that English book-decoration was then at least equal to that of neighbouring countries. In our art of the fourteenth century we claim a still higher position, and contend that no other nation could at that time produce such graceful drawings" ("English Illuminated Manuscripts," by Sir Edward Maunde Thompson).

being a robe of the best violet-coloured brocade they can procure, with three small leopards in the front and three others behind.[1]

A great deal of work was done by the royal ladies themselves. In a wardrobe account of Edward I we find a charge of eight shillings for silk bought for the embroidery work of Margaret, the King's daughter, and another for four ounces of silk, and two hundred ounces of gold thread.[2]

In a wardrobe account of Edward III, the sum of £2 7*s.* 2*d.* is expended in the purchase of gold thread, silk, etc., for his second daughter, Joanna.[3]

A great deal of English thirteenth-century ecclesiastical embroidery is suggestive of wrought metal-work in its continuous light scrolls and spirals with or without foliations. The mention of "goldsmythes furste and ryche jeweleres, and by hemself crafty broderes" appears to point to specializing in crafts, as well perhaps as to co-operation between the goldsmith, the jeweller,[4] and the embroiderer in the execution of such commissions, as, for example, one given by Henry III in 1244, to Edward Fitz Odo, the son of Odo, a famous goldsmith at Westminster, for "a dragon in the manner of a standard or ensign

[1] Introduction to Close Rolls, Sir T. Hardy.
[2] "Liber de Garderobe," 23 Edw. P.R.O.
[3] 12-16 Edw. III. P.R.O.
[4] A. S. Cole, "The Art Workers' Quarterly," April 1906.

APPLIQUÉ FIGURE OF A KNIGHT ON HORSEBACK. THIRTEENTH CENTURY.
At Stonyhurst College.

of red samit (silk) to be embroidered with gold, and his tongue to appear as continually moving, and his eyes of sapphire and other stones."

A figure of a knight on horseback, at Stonyhurst College, may be regarded as a detail of secular embroidery. In it we have flattened gold thread, intermingled with silver thread, which is a characteristic of the thirteenth century.

In the possession of the Dean and Chapter of Worcester is a specimen of the embroidered borders, usually worked in gold thread, which were of frequent occurrence in the thirteenth century. It was found in 1870, with other fragments of gold thread work, in a stone coffin, which is considered to be that of William de Blois (1218-1236). A somewhat later fragment, removed in 1861 from the stone coffin of Bishop Walter de Cantelupe (1236-1266) in Worcester Cathedral, has a plain scroll border, to which are joined at intervals scallop shells. Another fragment of red silk is worked in gold thread with a figure of a king enclosed by foliated scroll-work.

A large field for the display of embroidery consisted of banners. King John ordered Reginald de Cornhill to furnish him with five banners with his arms embroidered on them, in 1215; and the French poet who has left us a description of the Siege of Caerlaverock mentions particularly that the banners and caparisons of the knights and soldiers were embroidered on silk and satin with their arms.

Destruction has overtaken almost every trace of the embroidered garments worn by the nobility and wealthy in mediaeval times. The knight's surcoat or jupon, worked with the armorial bearings of the wearer, and the lady's super-tunic, often enriched in a similar way, are now chiefly to be recalled by means of brasses or monumental effigies. The fragments, however, of an early embroidered surcoat—that of William, Earl of Albemarle[1]—are illustrated in "Vetusta Monumenta,"[2] but more interesting is the tattered surcoat of Edward the Black Prince, which still hangs over his tomb in Canterbury Cathedral, with his gauntlets, helmet, and shield. It is made of velvet, originally red and blue, on a background of fine buckram or calico, and the whole is stitched and quilted together longitudinally. On the velvet are the Royal Arms of England, embroidered in gold, which have been worked on linen, and then attached to it. It has been pointed out that the effigy on the tomb is clad in a garment that is precisely like it in every particular, even to a half fleur-de-lis that occurs on it.

Needlework was an important part of the education of a lady, then and later, and there is extant a treatise in Norman-French, written in 1300 by one Walter de Biblesworth, who was tutor to a Kentish heiress, Diane de Montchesney, for her

[1] Died 1260.

[2] "Vetusta Monumenta," Plate 18, vol. vi.

instruction. It conducts the infant from its birth through all its experiences and small duties. After supper the child was to be coiffed, and work in silk and thread, in which her "tutresse" would instruct her.

At the beginning of the fourteenth century "the esquire endeavoured to outshine the knight, the knight the baron, the baron the earl, the earl the king himself, in the richness of his apparel"; and with the progress of the fourteenth-century mediaeval costume attained to its highest splendour, and exhibited much of its extreme bizarre extravagance. The display of heraldic insignia blazoned upon costume was a marked feature of the reign of Edward III. There are many references to embroidered garments in his wardrobe accounts. "A velvet tunic, made for the King to wear at a tournament was embroidered with trees and birds and the royal arms, and a white doublet, also for the King's use, was worked with clouds and birds of gold. The distinctive robes for the Knights of the Garter were thus adorned. They originally consisted of a mantle, tunic, and hood, all of blue woollen cloth, the two latter being powdered with garters of blue and gold embroidery. The King, as the founder of the Order, had 168 garters embroidered on his robes."[1] In an entry in an Issue Roll of Edward III we find payment

[1] "Catalogue of English Embroidery at the Burlington Fine Arts Club," A. F. Kendrick.

made to John de Colonia, the King's armourer, for making a bed of green velvet embroidered in gold with sea-sirens bearing a shield with the arms of England and Hainault,[1] and there is mention of a robe of velvet cloth embroidered with gold and divers workmanship. An entry on the Issue Roll of 40th Edward III records a payment made to William Courteray, of London, embroiderer, for one velvet vest for the King, described as being embroidered with pelicans, images, and tabernacles of gold.[2]

Ample evidence exists of the richness and value of beds in the thirteenth, fourteenth, and fifteenth centuries. Every variety of ornament, arms, flowers, devices, scriptural subjects, animals, etc., was embroidered on them; they sometimes had particular names, and were not infrequently entailed upon the possessor's heirs.

Among the bequests of Edward the Black Prince was a bed to his confessor, "with our arms embroidered at each corner, also embroidered with the arms of Hereford. His widow, the Fair Maid of Kent, bequeaths to her son, Richard II, her "bed of red velvet, embroidered with ostrich feathers of silver, and heads of leopards of gold with boughs and leaves issuing out of their mouths." Edward, Earl of March (1380), be-

[1] Extracts from the Issue Rolls of the Exchequer, from King Henry III to King Henry VI, ed. F. Dixon.

[2] *Ibid.*

queaths a "large bed of black satin embroidered with white lions and gold roses;" John, Duke of Lancaster, bequeaths his "bed of black velvet embroidered with a circle of fetterlocks"; and the Duke of York "a bed of feathers and leopards, also my green bed embroidered with a compas."

In the Wardrobe Accounts of Richard II names of men designated as "King's embroiderers" occur. Stephen Vyne was his chief embroiderer,[1] and received a pension after his death. Two more embroiderers, Thomas Carleton and Thomas Selmiston, may be mentioned, the former, described as a "citizen and Brodrer of London," bequeathed ten marks a year to the Merchant Taylors' Company in order that the fraternity might find a priest to pray for his soul for ever within the Taylors' Chapel at St. Paul's. Selmiston's name is recorded in a memorandum book written by John Stone, a monk of Canterbury; and the embroiderer, who died in 1419, is there said to have been so skilful that there was none like him in the whole kingdom.[2]

The importance and costliness of early embroidered work may be judged from a case which

[1] Stephen Vyne, chief embroiderer to Richard II and his queen, was granted by Henry IV on their decease a pension of 6*d.* per day, to be received yearly at the Exchequer. Issue Roll, 3 Hen. IV. *Ibid.*

[2] "Catalogue of English Embroidery exhibited at the Burlington Fine Arts Club," A. F. Kendrick.

came before the Court of Aldermen in 1304, in which three hundred marks are stated to be the value of a cloth, embroidered with divers works in gold and silk, sold to Henry de Lacy, Earl of Lincoln, and another. But we do not hear whether this was of English or foreign execution.[1]

There seems to have been an exceptional wave of extravagance in the matter of needlework in the reign of Edward III, as that monarch enacted, in the year 1363, that no one whose income was below four hundred marks per annum should wear cloth of gold or embroidery. In the reign of Henry IV a complaint was brought before the Parliament that divers persons practising the craft used "unsuffisaunt stuff," unduly wrought, and privately sent their work to fairs in different parts of the country, to the great deceit of the sovereign lord the King and all his people. Whereupon an order was made that such counterfeit articles should be seized and forfeited to the King.

A decadence is observable in ecclesiastical embroidery from about the middle of the fourteenth to the end of the sixteenth century. It is significant that the English school of decoration of illuminated manuscripts also falls from its high standard of drawing in the latter part of the fourteenth century. The development abroad of weaving

[1] "The Livery Companies of the City of London," W. C. Hazlitt.

figured and ornamented brocades, satin damasks, and velvets, was no doubt responsible for the inferiority of English needlework from this period. Varieties of design in textiles succeeded each other very rapidly, and the supply of them was readier than that of the more leisurely produced needlework. From such circumstances a sort of rivalry began to grow up between textiles and embroidery, and brought about modifications on the productions of the latter which subordinated it to rich weaving. Hence it came about that design for embroidery would be often derived directly from woven patterns, thus losing not only their former individuality and richness, but also their former epical and story-telling interest.[1] During the fifteenth century the importation of foreign embroideries was more than once forbidden by statute.

Royal personages had their own embroiderers attached to them, who were generally highly paid and esteemed;[2] and an embroiderer and mender of arras was to be found at this period in every great household (just as in France in the fifteenth century every household of any position retained the services of an embroiderer by the year[3]). The

[1] "Art Workers' Quarterly," April 1906.

[2] "Robynet," embroiderer to Queen Elizabeth of York, was allowed 16*d.* a week for his board wages, and £2 a year for his house rent ("Privy Purse Expenses of Elizabeth of York," ed. Nicholas Harris Nicolas).

[3] "Histoire du Costume," Quicherat.

fact that secular embroidery of pre-Reformation period has perished has already been admitted. The embroidery upon the beautifully embroidered funeral palls or hearse-cloths belonging to several of the City Companies are, indeed, valuable as links between the sacred and secular work. The greater number of these palls are composed of an oblong piece of material, generally velvet, with flaps at the sides and ends. They usually bear the arms of the Company and other devices appropriate to their use. The Fishmongers' Company possess one of the early sixteenth century, the Merchant Taylors, Sadlers, Vintners and others, palls of fifteenth-century date. The late fifteenth-century pall belonging to the Brewers consists of a central panel of rich cloth of gold, with side and end flaps of embroidered velvet. The embroidery represents the Assumption of the Blessed Virgin Mary between the arms of the Archbishopric of Canterbury and the Brewers' arms; the whole is powdered with ears of barley. The pall belonging to the Fishmongers' Company dates from the reign of Henry VIII. It is of long rectangular shape, with two long and two short pendent panels, which form its border. The main ground is of fine Flemish red gold brocade. The two short pendent panels are ornamented with St. Peter robed and seated, holding the keys.[1] Each of the

[1] "Les Broderies anciennes à l'Exposition de Londres" (1862), M. Biais.

two long pendent panels has as its centre Christ entrusting the keys to St. Peter, flanked by the arms of the Stock-fishmongers and Salt-fishmongers united into one shield, having as supporters a woman clad in golden armour, and a mermaid with a jewel hanging from her neck and in her hand a looking-glass. The Companies were united in 1536.

Again, an ecclesiastical vestment like the chasuble in the possession of Prince Solms Braunfels may be fairly instanced as an example of secular embroidery, as the original destination of the work was undoubtedly secular. The custom of converting wearing apparel into ecclesiastical vestments is of very ancient date. At her death the Norman Matilda bequeathed to the Abbey of Holy Trinity at Caen her mantle embroidered with gold to make a cope, and contemporary wills show that even as late as the sixteenth century bequests continued to be made for such purposes. In 1518 John Gybbon bequeaths to the high altar of Loughborough "an apron to make an amys of," and in the same year William Stokes of Loughborough leaves to the image of St. Margaret "my wyffes second best Kerchoff."[1] Sir Ralph Verney, whose will was proved in the year 1525, wills that "the gownes of Dame Anne Verney, late my wife, doo make vestements to be

[1] "Gleanings from Early Leicestershire Wills" ("Bygone Leicestershire," ed. W. Andrews).

given to Churches, according to the discrecion of myne Executours."

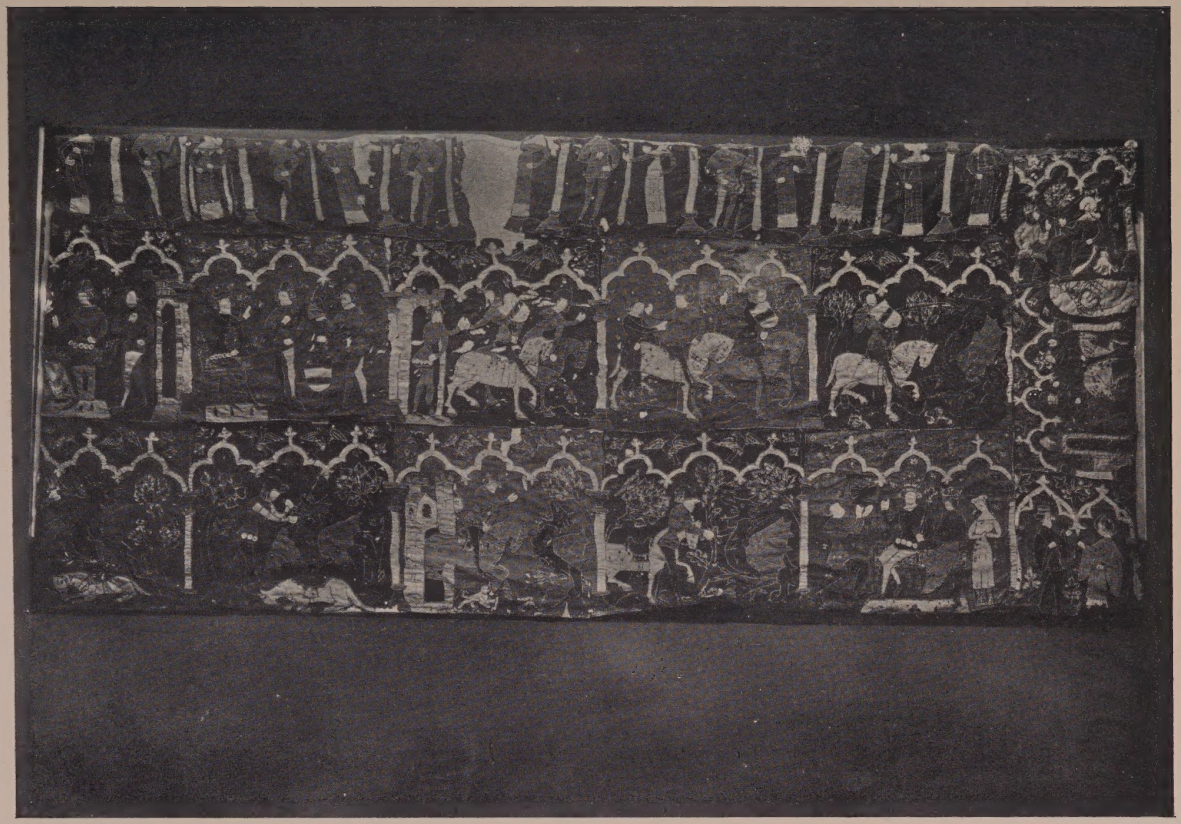
The chasuble above mentioned, which appears to have been made out of a horse-trapper, was exhibited at the Burlington Fine Arts Club. Tradition has assigned an English origin to this superb example of mediaeval art. The ground of red velvet is "embroidered in gold thread, partly applied, and coloured silks with three leopards or lions upon a ground covered with an intricate design of foliated scrolls, among which are seen small figures of men and women reclining in various attitudes; and jewels, consisting of cabochon crystals foiled with gold, in circular frames of black silk embellished with seed pearls. The eyes of the lions are embroidered in black silk and gold thread, and covered with small circular discs of crystal, some of which are missing. . . . The lions upon the back show great similarity to those upon the well-known shield of John of Eltham, second son of Edward II. It is of interest to note that Eleanor, sister of this prince, was married in 1332 to Rainald, second Duke of Guelders (1326-43), which may perhaps explain the vestments being in the possession of a noble German house."[1] The work is in excellent preservation, and is the finest example of early English secular embroidery extant.

[1] "Catalogue of English Embroidery at the Burlington Fine Arts Club," A. F. Kendrick.

In mediaeval inventories and other documents we read of baudakin, samit, tarterain, damask, and cloth of silver and gold as materials that were embroidered, as well as linen, silk, and velvet. Velvet is very troublesome to work upon, the pile preventing any delicate embroidery being done directly upon it; hence the prevalence of decoration by means of gold cord and *appliqué* work on canvas or linen, on which, of course, the embroidery may be executed as delicately as may be desired. Applied work, where the details of a pattern are cut from one material and then stitched down to some other material which shows up as a background, and patchwork, or the sewing together of ornament cut out of various materials (*opus consutum*), were largely made during the Middle Ages. The separate bits were often embroidered before being fixed in their position; the applications were, as a rule, sewn, though it was sometimes thought sufficient to stick them to their foundations with glue or some similar substance. Applied embroidery gives a character of very slight relief to the whole work, which is absent from patchwork.

There is doubt as to the country of origin of the illustrated patchwork of blue and red cloth. The late Canon Rock gives a long description of the story (a knight's fight with a dragon) here depicted, and suggests that it represents incidents corresponding to some in the legend of Sir Guy

of Warwick, a metrical romance of the thirteenth century. It is described in the Victoria and Albert Museum as of either French or North German origin. It certainly reflects the style of drawing and composition of illuminated manuscripts of the fourteenth century, and probably work very like this was done in England. Under triple canopies are primitively drawn groups of kings, horses, and dragons, cut out of coloured cloths patched together and applied. The ornament is outlined by strips of blackened vellum (formerly gilt) stitched down. The border at the top consists of groups of knights and ladies conversing, each within a separate arch. This piece was bought from the Bock collection in 1864.



PATCHWORK OF BLUE AND RED CLOTH, REPRESENTING THE FIGHT OF A KNIGHT WITH A DRAGON. FOURTEENTH CENTURY. OF NORTH GERMAN OR FRENCH ORIGIN.

In the Victoria and Albert Museum.

CHAPTER II

TUDOR PERIOD

Influx of French embroiderers.—Gold embroidery of the Tudor period.—Metal embroideries and passements imported from Florence (*temp.* Hen. VIII).—Spanish Work or "Black Work."—Embroidery of linen and lawn.—Turkey work.—Cessation of ecclesiastical embroidery towards the middle of the sixteenth century.—*Petit-point.*—Increased richness of upholstered furniture in the reign of Elizabeth.—Tendencies of Elizabethan embroidery.—Inventories of Mary Queen of Scots.—Inventory of the effects of Henry Howard, Earl of Northampton.—Emblematic meaning of certain devices found in embroidery.—Embroidered books.—Embroidered gloves.—Bed cushions belonging to Lord Fitzhardinge.—Relics of Queen Elizabeth at Ashridge.—Elizabethan needlework picture at the Maidstone Museum.—Hardwick Hall.—The incorporation of the Broderers' Company.

THE sixteenth century shows a great advance in the use and richness of embroidery, perhaps from an influx of French embroiderers,[1] perhaps from the improvement in needle-making in Queen Elizabeth's reign.

Fine steel needles were made in England in Elizabeth's reign. They seem to have been a

[1] Many French embroiderers, to whom letters of denization were given, were employed both in the trade and in the households of the King and the nobility ("Letters of Denization and Acts of Naturalization for Aliens in England, 1509-1603").

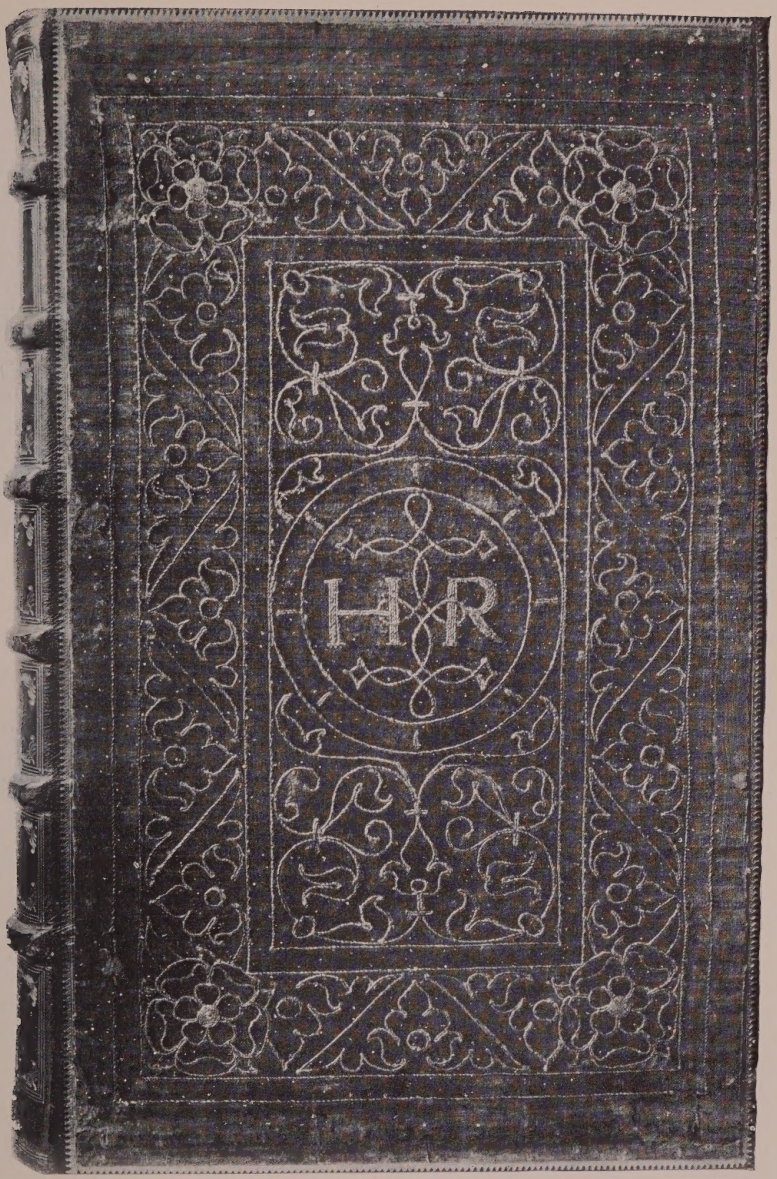
Spanish invention. There was some attempt to make them in Queen Mary's time, but it either proved abortive or the knowledge died with the workers. One would expect to hear that this manufacture revolutionized costume and needlework, but it was not sufficiently developed perhaps to effect any change, or else our ancestors, who certainly showed a remarkable talent for turning out beautiful work with very imperfect instruments, preferred their old appliances.

In the Tudor period, especially from the reign of Henry VIII onwards, velvets and silks were covered with embroidery of gold [1] and silver, such as may be seen in many portraits. A good example of embroidery applied to costume is the painting [2] at Hampton Court of Henry VIII, with Queen Katherine Parr, the Princess Elizabeth, Prince Edward, and Princess Mary. The King and Queen wear robes "embroidered in gold with the small interlacing patterns characteristic of the period. A cushion beneath the King's feet and the canopy behind his throne are enriched in a similar manner." [3] Other portraits of the King

[1] In a list of the New Year's gifts presented to Prince Edward on 1st January 1538-9, in the Cott. MSS., Appendix XXVIII, fol. 39, "The Lady Mary is grace" gave "a cote of crymosen satten embrowdered w^t^ gold w^t^ paunses of pyrles," which was embroidered by the "Kinges Brawdrer" ("Privy Purse Expenses of the Princess Mary," Sir F. Madden).

[2] No. 445 (Catalogue 1903).

[3] "English Embroidery," A. F. Kendrick.



BIBLIA. TIGURI, 1543.

show the same fine interlaced patterns, apparently influenced by goldsmith's work. Later Tudor portraits show bolder designs, such as a portrait of Margaret, Duchess of Norfolk, painted in 1562 by Lucas de Heere, where the design is worked in gold and silver thread upon green velvet; and a portrait of Frances Kynvett, Countess of Rutland, at Belvoir (painted probably between 1602-8), where the rich red dress, of which the edge is pinked, is embroidered with light conventional arabesques. It is probable that the fine interlaced patterns noticeable in the metal embroideries upon the costume of Henry VIII in many of his portraits are of Italian origin; for England, like France, was at that time completely under the influence of Italian art.

In the seventh year of his reign (1515-16) embroidered garments were prohibited by statute to all beneath the rank of a son of a Knight of the Garter. No one beneath the degree of a knight (with certain specified exceptions) was allowed to wear any "pynchyd shirt or pynchyd partlet of lynnen cloth or playn shirt garnysshyd or made wyth sylke or gold or sylver." Towards the year 1546 Henry set aside his Acts of Apparell as regards foreign imports by granting a license in favour of two Florentine merchants to import for three years' time "all maner sorts of Fryngys and Passementys wrought with Gold and Silver or otherwise, . . . for the pleasure of Us our derest

Wyeff, the Quene, our Nobles, Gentlemen and other."[1] The King reserves to himself the first view of their merchandise, with the privilege of selecting anything he chose for his private use.

Much embroidery must have been worked for the house before and shortly after the Reformation, but beyond an occasional inventory nothing is left to show it; such as the inventory of Wolsey's great Palace at Hampton Court, where there is mention of two hundred and thirty bed hangings of embroidery.

The steady development abroad of weaving elaborately figured and ornamental brocades, satin damasks, and velvets affected the design of English embroidery, and the bulk of sixteenth-century embroideries certainly appear to have been wrought from "designs consisting of ornament governed by canons of composition borrowed from those weavings, viz., repetition of the same or very kindred details, and geometrical symmetry in their plans and schemes."[2]

Introduced in the reign of Henry VIII, traditionally by his Spanish wife, Catherine of Aragon,[3] was the Spanish work or black work, which

[1] 38 Hen. VIII. Rymer's "Foedera," vol. xv, p. 105.

[2] A. S. Cole, "Art Workers' Quarterly," April 1906.

[3] Of Catherine of Aragon it is related that while waiting at Buckden for the final decision respecting the annulling of her marriage, she and her gentlewomen "occupied themselves working with their own hands something wrought in needlework,

"throws back to a style that was fairly well established a little earlier in European woven fabrics, and quite developed in China and Persia at a still earlier date." The leading motive of this class or style of pattern, which, as one sees, became cosmopolitan, is an all-over distribution of continuous scrolling stems, rather slender as compared with the somewhat bulky, off-shooting, fancifully treated leaves, fruits, etc. It was used to decorate various articles of apparel—tunics, caps, and head-dresses (of which there is an interesting collection in the Victoria and Albert Museum), coverlets, as well as hangings, pillow-cases, and sheets. This class of work was popular during the reigns of Henry VIII and Elizabeth,[1] but apparently died out after James I.

It consisted of embroidery in fine black silk, sometimes combined with gold thread, upon white linen.[2]

Linen in the sixteenth century was freely ornamented with embroidery in silk of various colours,

costly and artificially, which she intended to the honour of God to bestow upon some churches" (Harpsfield, quoted in "Dict. Nat. Biog.")

[1] "Viij partlettes of Sypers (Cyprus) iij of them garnished with gold, and the rest with Spanyshe worke" (Inventory of the goods of Dame Agnes Hungerford, 1523, "Archaeologia," vol. xxxviii).

[2] In the MS. Inventory of the Countess of Shrewsbury's furniture and household stuff at Hardwick are enumerated "Three curtins wrought with black silk nedlewerk uppon fine holland cloth."

and also with drawn work,[1] until the fashion gradually gave way to cut-work. Stubbes writes of shirts "wrought through out with nedle work of silke, and suche like, and curiously stitched with open seame, and many other knackes besydes, mo than I can describe."[2]

Lawn and cambric were also worked elaborately with silks and gold or silver, at least in the items in Queen Elizabeth's wardrobe accounts. There is an entry there of a petticoat of lawn worked in stars and wheatears.[3] An actual relic of this kind of work is the skull-cap of cambric, embroidered in silver, which belonged to Sir Thomas More, and which is preserved at Stonyhurst College.

The "stitches and works" quoted in the wardrobe accounts of Elizabeth are "Spanish stitch, truestitch,[4] laid-work, chaine-stitch,[5] net work,

[1] Edward VI has "18 pillow-beres of hollande with brode seams of silk of sundry coloured needlework."

Lady Zouche presents Queen Elizabeth, as a New Year's gift, with "one pair of pillow-beares of Holland work, wrought with black silk drawne work" (Nichol's "Royal Progresses").

In the G. W. A. Eliz. 1 and 2, 1558-9, appear charges for "lengthening one smocke of drawne worke."

[2] "Anatomie of Abuses," 1583.

[3] In the last year of Elizabeth's reign she has starched a "toga" "cum traine de la lawne operat' in auro et argento in forma caudarum pavonum."

[4] "Eidem pro 6 manuter' de camerick operat' cum serico nigra trustich" (G. W. A. Eliz. 41 and 42). True stitch is mentioned among other stitches in Hawkins' "Youth's Behaviour," pt. ii, p. 7.

[5] In 1602 we find: "Six fine net caules flourished with chaine stitch with sister's thread" (B. M. Add. MSS., No. 5751).

black work,[1] and white work," while drawn work is also mentioned.[2] It is impossible, at this date, to identify them all, as no description of the stitch is given either here or in the poetical catalogues of stitches enumerated by Taylor, the Water-poet, in the "Needle's Excellency."

Turkey work for carpets, cushions, chair seats, etc., must have appeared in the early sixteenth century, if not earlier, for in an inventory of goods belonging to Lord Admiral Seymour at the time of his attainder, taken in 1549, there are entries of old and worn Turkey work carpets and cupboard cloths.[3]

The wife of Philip Howard, Earl of Arundel, who, surviving her husband who died in 1595, lived almost to the middle of the seventeenth century,[4] allowed no idleness in the house. There constantly resided in her house a person skilled in carpet work, to whose assistance all who found themselves with a spare half hour at their disposal were sent.[5] Besides the women of the house,

[1] See "Spanish Work."

[2] 1600. "Drawing and working with black silk drawne worke, five smocks of fine holland cloth" (B. M. Add. MSS., No. 5751).

[3] "An inventory of goods, etc., in the Manor of Cheseworth . . . belonging to Lord Admiral Seymour at the time of his attainder, taken 1549" ("Sussex Archaeological Collections," vol. xiii).

[4] 1630.

[5] "Her gentlewomen and chambermaids she kept ever busy in workes ordain'd for the service of the church . . . none permitted to be idle at any time; and for that end commonly she

outside assistance was occasionally sought, as we gather from the extract from the Kytson household books, in which the embroiderers are paid eightpence a day for some weeks' work at Hengrave.[2]

Towards the middle of the sixteenth century, as an after effect of the Reformation, a great cessation of ecclesiastical embroidery and a destruction of vestments and other embroideries already existing in churches, took place.

It was about the year 1550 that the great destruction may be said to have really taken place, with the command of the Council that the altars all over the country should be pulled down and destroyed and plain tables placed in their stead. The destruction of sacred embroidery was a necessary consequence. The visitors carried away almost every valuable and "stripped the churches . . . of all gold and silver plate, and of their valuable embroidery, leaving only one chalice to each church, with a cloth or covering for the communion table." This, though, strictly speaking, affecting only ecclesiastical embroidery, would

kept one in the house who had the skill of makeing carpets to whose help she used to send all such as had by any reason no certain thing to do" ("The Lives of Philip Howard, Earl of Arundel, and of Anne Dacres his wife," from the original MS., London, 1857).

[2] "October 1572. Paid the embroyderers for viiij weeks and iiij days work in embroydering work at viij the daye" ("History of Hengrave").

not have been without an influence upon secular work, as much of the former was now adapted to secular uses. The immense wealth of embroidered vestments and hangings possessed by English churches at the Reformation is abundantly proved by inventories, but after 1550 almost the whole of it had disappeared, some of it being burnt for the sake of the precious metals contained in the gold and silver thread so largely used, and much more passing into private hands. The reign of Queen Mary was too short to allow the disused ecclesiastical embroidery to regain its foothold. Her own tastes were strongly in favour of needlework, to judge by Taylor's sonnet, but no traces of her works are known to survive:

> In the Tower,
> In Windsor Castle, and in Hampton Court,
> In that most pompous room call'd Paradise;[1]

where they were to be seen as late as 1640, by the Water-poet.

A class of embroidery which was practised in the reign of Elizabeth, and, with certain modifications, never quite lost its popularity until the

[1] The whole sonnet is worth quoting:

> "Her daughter Mary here the sceptre swaid,
> And though shee were a Queene of mighty power,
> Her memory will never be decaed;
> Which by her workes are likewise in the Tower,
> In Windsor Castle, and in Hampton Court,
> In that most pompous room call'd Paradise;

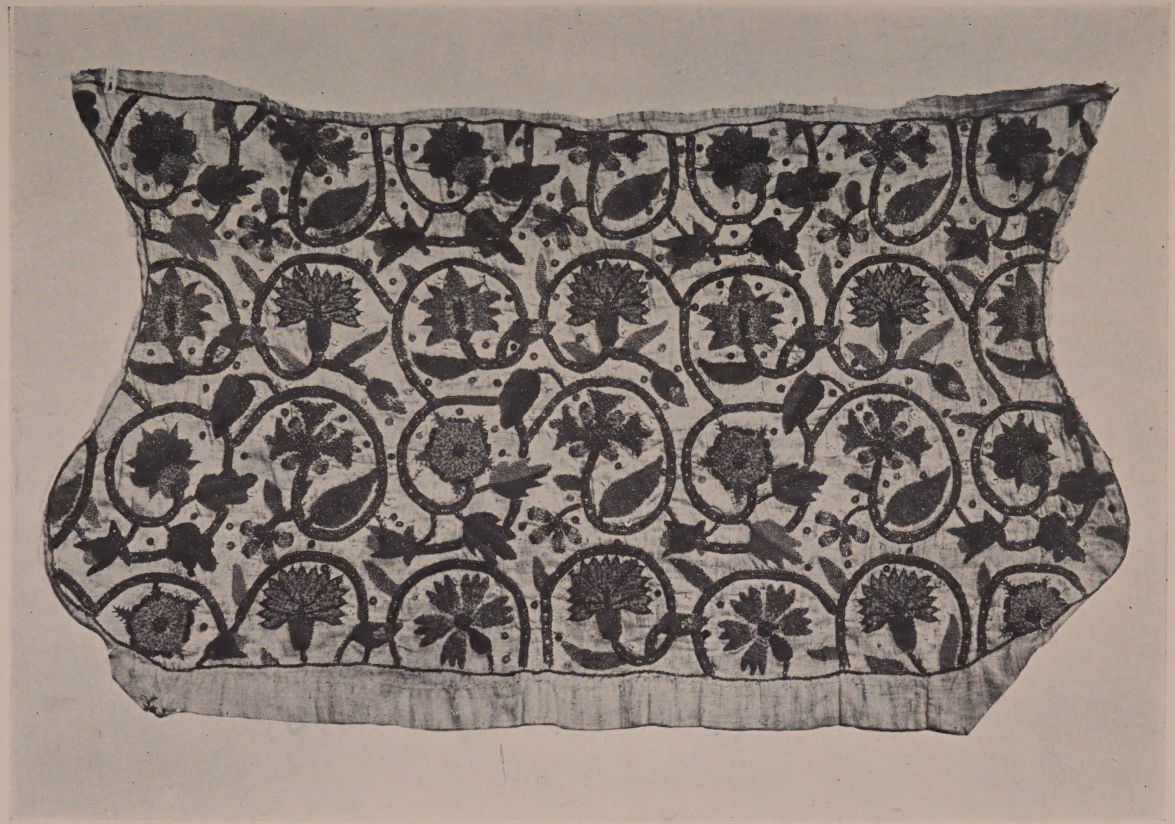
Georgian period, is known in France as *petit-point*, a term for which there is no satisfactory equivalent in English, though "tent-stitch" is the usual English term. The French term was, however, used in the sixteenth century in England as the Countess of Shrewsbury's MS. Inventory of her furniture and household stuff at Hardwick gives "a long quition of *pete point*." The effect produced somewhat resembled tapestry, and was undoubtedly influenced, in choice of subject, when used in needlework pictures, by tapestry. Similar *petit-point* work, differing only in subject, was done on the Continent at this time.

Badges and armorial bearings continued to be a very favourite mode of ornamenting the upholstered furniture and hangings[1] of the upper classes; and the increasing wealth of the country found its expression in added luxury and comfort among the middle classes. Even the beds of the farmers,

> Whoe'er pleaseth thither to resort,
> May see some workes of her's of wondrous price.
> Her greatness held it no disreputation
> To take the needle in her Royall hand:
> Which was a good example to our Nation,
> To banish idleness from out her land:
> And thus this Queene in wisdom thought it fit,
> The needle's worke pleased her, and she grac'd it."
> ("The Needle's Excellency," 1640).

[1] "A chaire coverid with crymesyn veluett embroderid with roses and portquillices."

"One old Ceelor testor vallaunces and counterpoint of crimsyn



WAISTCOAT EMBROIDERED WITH COLOURED SILKS AND SPANGLES. ELIZABETHAN PERIOD.
In the possession of the Countess of Denbigh.

according to Hentzner who travelled in England in 1598, were covered with needlework. He writes of Hampton Court: "At no great distance from the Room (*i.e.* the Queen's room) we were shown a bed, the tester of which was worked by Anne Boleyn, and presented to her husband, Henry VIII. In the hall there are numbers of cushions ornamented with gold and silver, many counter-panes and coverlids."

Two tendencies make themselves felt during the Elizabethan period; a tendency to over-quaintness and naturalistic treatment of flower-ornament, and a tendency to emblem embroidery. It is probable that the elaborate and sententious type of design was encouraged by the highly skilled embroiderers who were often attached to the household of great ladies, who were themselves also highly skilled in needlework. A passage in Holinshed's Chronicles describes the accomplishments of the ladies of Elizabeth's court. They were, he

silke chaungeable embroderid with swanes and a scripture beginninge *Ex quo omnia.*"

(Inventory of the Wardrobe of Henry VIII. Harl. MSS., 1419).

"Item, a covering of variand purpir tartar browdin with thrissillis and a unicorne" (Tressour and Jowells of umquhile King James III, 1488, "A collection of Inventories and other records of the royal wardrobe and Jewel house," by T. Thomson).

"A tester & bedes head & vallans of black velvet set with stagges & talbottes embrodered with sirenes" (MS. inventory of the Countess of Shrewsbury's furniture and household stuff at Chatsworth.)

says, skilful in Latin, Greek, and modern languages, in spinning, needlework, and music. In France Catherine de Médicis had Frederic Vinciolo; in England, Mary Queen of Scots[1] had (1560-67) an embroiderer, Pierre Oudry, whom Mr. Andrew Lang identifies with the "P. Oudry" who signed the Sheffield portrait of her in 1578. One of her first requests after the gates of Lochleven had closed upon her was for "an imbroiderer to draw forth such work as she would be occupied about."

"We weare most fantastical fashions that any nation under the sun doth, the French only excepted," writes Coryat. The "fancy" expressed in bizarre cut and elaboration in costume has its analogue in the quaint and naturalistic treatment of natural objects, especially flowers, insects, and animals, arranged in a rich and rather crowded manner; this again has its parallel in the literary style of the period, and also in the interior decoration of certain great houses.

[1] Mary had many embroiderers in her household. In 1560-67 she had the embroiderer Pierre Oudry, and three other craftsmen. In 1578, in a letter of Walsingham to Shrewsbury, 30th May, we are told that Mary now has an embroiderer unnamed, whose wife the Queen must not be permitted to see, lest the woman should carry her messages to France. In 1585, at Tutbury, Mary had quarrelled with and wished to dismiss her unnamed embroiderer and his wife. Apparently she did dismiss them; for in 1586 her embroiderer, whose name is Charles Plouvart, is said not to have a wife.

At Theobalds, for example, the hall was decorated with trees, and not only were they furnished with leaves and fruit, but, regardless of the niceties of natural history, with birds' nests too, and so lifelike was the effect that, according to the testimony of a German visitor in 1592, the Secretary of Frederick, Duke of Wirtemberg,[1] when the steward opened the windows the birds flew in, perched upon the trees, and began to sing—perhaps to express their surprise at finding fruit and nests on the trees at the same time. This naturalistic treatment was, fortunately, not very common, and it is rather curious that so strong a man as Lord Burghley should have delighted in such embellishments, and in others equally puerile in conception.

As in Shakespeare and his contemporaries there are many and precise references and descriptions of flowers, etc., so in Elizabethan embroidery the wandering stems bear a medley of clearly-portrayed columbines, pansies, carnations, roses, tulips, honeysuckle, grapes, strawberries, acorns, interspersed with animals, birds, fishes, butterflies, and insects. In a half-length portrait at Hampton Court Queen Elizabeth wears sleeves embroidered with roses, carnations, grapes, and strawberries. In another portrait (349) her loose robe is embroidered with stems of roses and pansies, and birds.

[1] "England as seen by Foreigners in the days of Elizabeth and James I," by W. B. Rye, p. 44.

In the Victoria and Albert Museum (No. 173, 1869) is a tunic with long sleeves embroidered in silver-gilt and silver thread and coloured silks with various flowers, roses, honeysuckles, lilies, and pansies, enclosed within scrolls arranged in formal compartments.

This class of work must have been carried on into the early years of James I, to judge by the portrait of Margaret, wife of Francis Laton of Rawdon, who was born in the year 1579 and died in 1662. The beautiful embroidered coat which the lady wears, of which only a portion can be seen in the picture, is still in existence, and in so excellent a state of preservation that the colour of the embroidered work is at the present time brighter even than the painted representation of it. Both are in the possession of Colonel J. Headlam. The design is composed of free scrolling stems from which are thrown off flowers and leaves of many different kinds; while snails, caterpillars, butterflies, brilliantly feathered cockatoos and crested birds occur at intervals over the decorated space, and little silver-gilt spangles are dotted over any portion of the ground that is left vacant.

The naturalistic tendency is also shown in an attempt in some embroideries of this date to make certain details (which are worked separately from the ground) stand away from it,[1] a practice

[1] As in the satin coverlet, Victoria and Albert Museum, No. 348, 1901.

which was exaggerated in the succeeding period, reaching its climax in the realistic absurdities of stump-work with its detachable details of costume.

The tendency to introduce the English rose is very marked in Elizabethan work, and expresses the loyal tendencies of the period.[1]

Some idea of the variety of *motifs* and richness of the embroidery of the period may be gathered from the inventories of goods belonging to Mary Queen of Scots. There is mention of a bed of velvet embroidered with leaves of gold, and oval medallions containing "histories"; a bed of velvet enriched with phœnixes of gold and tears; a bed embroidered with the Labours of Hercules, a bed of cloth of gold and silver with oval medallions containing "histories"; a cushion of green satin, embroidered with shields and branches of holly; two eagles embroidered in gold thread; and an unfinished piece of work representing the arms of Scotland. Amias Paulet found in her possession "a box full of abominable trash, as beads of all

[1] It appears in the embroideries in the two portraits of Elizabeth at Hampton Court; in the Elizabethan tunic (No. 173, 1869) in the Victoria and Albert Museum; in a tunic belonging to Mrs. Buxton of Icklingham, Suffolk; in combination with the Scottish thistle and the French lily in an embroidered panel at Hardwick Hall attributed to Mary Queen of Scots; in combination with the lily and the acorn in a panel of *appliqué* work at Hardwick Hall attributed to the Countess of Shrewsbury; in an embroidered panel, also at Hardwick Hall, worked on canvas in coloured silks and silver-gilt thread, and in a host of other pieces.

sorts, pictures in silk of all sorts, with some Agnus Dei," and was keenly annoyed because he was not allowed to destroy them.[1]

A very interesting early seventeenth-century inventory—that of the effects of Henry Howard, Earl of Northampton, has unwontedly full and clear descriptions of the embroidered stuff to be found in a great house at that period. The "pillow beres" are richly embroidered in silk and gold,

[1] In the inventory of the Queen's movables (1561) there are the following entries:

"Ane bed of crammoisie velvot maid in broderie work and leiffis of gold with sum histories maid in the figure ovaill.

"Ane bed of crammosie velvot enriched with phenixes of gold and tears.

"Ane bed of black velvot enricht with armes and spheris.

"Ane bed all maid in broderie work of gold of the historie of the works of Hercules.

"Ane bed of crammoisie velvot enricht with knottis of luif.

"Ane bed equallie dividit in claith of gold and silver maid in figure of pottis of flouris with broderie work of lang roundis callit ovaill quhairin the histories are contenit.

"Ane cusscheon of grene satin maid in broderie work in figure of litle schieldis and branches of holine.

"Two egles maid in broderie of thread of gold.

"Coffer maid in broderie upon reid satine."

In "An Inventory of the Jowells and artillerie, etc., within the Castell of Edinburgh" (1578) there are:

"Ane lang pece of cammes sewit with silk unperfite of the armes of scotland.

"Ane litle packet of flour delice embroderit with gold all in peces.

"Twa litle fowlis of claith of gold embroderit with gold."

"A Collection of Inventories and other records of the Royal Wardrobe and Jewelhouse," ed. T. Thomson.

with many devices of flowers and beasts.[1] Of wearing apparel, waistcoats[2] are also ornamented with elaborate embroidery, and there were in his possession "a little cabinett of needleworke in a velvett case," a cushion[3] embroidered with raised needlework, set with pearls, a "china quilte stiched in chequer worke with yealowe silke the grounde white," and a variety of "sweet bagges"—or perfumed sachets—one of tent work (*i.e. petit-point*) with a silver ground;[4] another of white satin embroidered with flies, worms, and flowers,[5] two

[1] "Pillow beeres.

"A paire wrought with beastes and flowers silke and golde.

"Another paire embrodered with water lilly leaves, kinges fishers and other birds and flowers silk and gold.

"Another paire embrodered with a runninge worke of pomgranets, grapes and roses silke and golde.

"A paire embrodered with roses and other flowers in coulors silke and gold.

"Another paire with a traile worke of sundrie flowers, strawberyes and pinckes."

(Inventory of the Effects of Henry Howard, K.G., Earl of Northampton, taken on his death in 1614, "Archaeologia," vol. xlii.)

[2] "A new white Taffata wastecote embrodred with vine leaves and grapes in mosseworke with golde, silver and silke.

"A new Taffata wastecote embrodred with the runninge work of silver with birds and flies in coulours upon white." (*Ibid.*)

[3] "A large cushin of purple velvett richlie embrodred with embosted nedle worke of golde silke and some pearles" (*Ibid.*).

[4] "One small sweet bagge of Tentwork the ground silver with pottes and flowers" (*Ibid.*).

[5] "A small white satten sweet bagge embrodered with flies, wormes and flowers in silke and golde" (*Ibid.*).

very large sweet bags of raised work containing ovals of divers personages; and a small one of high relief embroidery with a design of two sea-nymphs upon dolphins.[1]

Very much the same *motifs* must have appeared in the ornamental confectionery and pastry of the day, for in an account of a banquet given to Queen Elizabeth at Elvetham in 1591, we have a description of *tours de force* in sugar-work, representing the Royal Arms, the arms of all the nobility, figures of men and women, castles and forts, all kinds of animals, all kinds of birds, reptiles, and all kinds of worms, mermaids, whales, and all sorts of fishes.

A great deal has been written about the emblematic meaning of certain devices that are to be met with in so many pieces of seventeenth-century embroidery, either raised or flat—in especial the caterpillar, the butterfly, the rose, the tulip, the lion and the leopard. It is extremely improbable that there was any such emblematic meaning in their use at first, though the cater-

[1] "Two verie large sweet bagges embrodred with embosted worke of silver, gold, and coulored silkes, and filled up with ovals of divers personages.

"A smaller sweet bagge embrodered with highe embosted mosse-worke havinge two sea nymphs upon dolphins and other figures of fowles."

(Inventory of the Effects of Henry Howard, K.G., Earl of Northampton, taken on his death in 1614, "Archaeologia," vol. xlii.)

pillar and butterfly later acquired a Stuart symbolism. It is far more likely that they are purely decorative *motifs* of a kind especially congenial to English taste. The taste for the introduction of beasts, insects, etc., seems to have been a marked feature about 1580 in England. Stubbes writes that fashionable boothose, "must be wrought all over, from the gartering-place upward, with nedle work clogged with silk of all colors, with birds, foules, beasts, and antiques, purtrayed all over in comlie sorte, yea, and of late imbroydered with golde and silver very costly." [1]

In Lord North's Household book (1581) the entry of "Froggs and Flies, for the Queen's gloves" occurs,—these being no doubt natural ornaments, perhaps raised, to be applied to the gauntlet of the glove. In the already quoted inventory of Henry Howard, Earl of Northampton, several of the objects enumerated are embroidered with "flies and worms"; and "birds and flies." [2]

The smallest complete embroideries existing are bookcovers, for while decorative work or needle-

[1] "Anatomie of Abuses" (1583).

[2] "Another longe cushin of black satten with slippes, wormes and flies of needleworke.

"A small white satten sweet bagge embrodered with flies, wormes and flowers in silke and golde."

(Inventory of the effects of Henry Howard, K.G., Earl of Northampton, taken on his death in 1614, "Archaeologia," vol. xlii.)

work is generally larger such work as it exists on books is always of a small size.

Embroidered bindings had come early into use in England and a Psalter embroidered by Anne Felbrigge, a nun in the convent of Minoresses at Bruisyard in Suffolk towards the close of the fourteenth century, is preserved in the British Museum.[1] It is a curious fact that though there have been made at various times and countries embroidered bindings for books, in no country except England has there been any regular production of them. Here they were produced in considerable numbers from the reign of Henry VII until the beginning of the eighteenth century. It seems probable that velvet was a favourite covering for royal books from an early period. The earliest example of a really fine embroidered book on velvet in existence, which has perhaps been more noticed and illustrated than any other book of its kind, is the "Très ample description de toute la terre Saincte," probably bound about 1540, which belonged to Henry VIII and was dedicated to him.[2] The velvet is a rich purple; in the centre is a large royal coat of arms, surrounded by the garter and ensigned with a royal crown; the garter and coat are first worked on linen or canvas and applied to the velvet, while the crown is worked in gold cords. There is a letter H on each side of

[1] "English Embroidered Bookbindings," Cyril Davenport.
[2] *Ibid.*

"THE MIROIR OR GLASSE OF THE SYNNEFUL SOUL." MS. BY THE PRINCESS ELIZABETH. 1544.

the coat of arms; and in each corner of the book is a red Lancastrian rose. Many fine bindings in embroidered velvet of the time of Queen Elizabeth remain, several of them having been her own property; especially noticeable is her copy of Parker's "De antiquitate Ecclesiae Britannicae" (1572) in the British museum. The design of the binding is a rebus on the name Parker, representing in fact a Park within a high paling. On the upper cover within the paling is a large rose-bush; detached flowers and tufts of grass grow about the rose-tree; among these are two purple and yellow pansies, Elizabeth's favourite flowers, and in each corner is a deer, one "courant," one "passant," one feeding, and one "lodged."

Among specimens of royal handicraft is probably the cover in the Bodleian Library, embroidered, for "The Miroir or Glasse of the Synneful Soul," a work in Elizabeth's own handwriting, which she had translated "out of french ryme into english prose, joyning the sentences together as well as the capaceties of my symple witte and small lerning could extende themselves." It is dedicated "from Assherige the last day of the year of our Lord 1544 . . . To our most noble and vertuous Queene Katherin," and bound in canvas, and was embroidered in all probability by the hands of the Princess herself. The author of the "Annals of the Bodleian Library" considers the binding to be one of "Elizabeth's bibliopegic

achievements." The ground is worked all over in thick pale blue silk; on this is a cleverly-designed interlacing scroll-work of gold and silver braid, in the centre of which are the joined initials "K. P." In each corner is a heartsease worked in coloured silks interwoven with fine gold threads. The binding of another manuscript written by Elizabeth is also attributed to her—the "Prayers of Queen Katherine Parr" (1545). The ground is worked over in red silk, and on this is a large monogram interwoven with silver thread, containing the letters "K, A, F, H, R." The designs of these two volumes resemble each other closely, they both have a monogram in the centre, and heartsease in the corners. They are, as far as workmanship goes, still more alike. Speaking of this British Museum book the Countess of Wilton says: "there is little doubt that Elizabeth's own needle wrought the ornament thereon"; but it cannot be said that there is any actual authority for saying that these two covers are really the work of Elizabeth's own hand, although she is known to have been fond of embroidery. Probably enough no proof of these having been worked by Elizabeth will now ever be forthcoming. A third volume, the Epistles of St. Paul, 1578, bound in black velvet, in the Bodleian Library, certainly belonged to her, and she has written an interesting note inside the cover.[1]

[1] "I walke manie times into the pleasant fields of the Holy

Among small objects of luxury in Tudor times embroidered gloves take a high place; and perfumed and embroidered gloves appear constantly in Queen Elizabeth's inventories and accounts. Mary Queen of Scots, like Lady Jane Grey and Charles I, is said to have given a pair of gloves as a token on the scaffold; and one is preserved in the small museum at Saffron Walden. This curiously embroidered glove was presented by the unfortunate Queen on the morning of her execution, to a gentleman of the Dayrell family who was in attendance upon her at Fotheringay Castle on that occasion. The glove, which is of a piece with her carefully studied dress upon that memorable scene, is of light buff-coloured leather, the elaborate embroidery of the gauntlet being worked with silver wire and silk of various colours. The roses that ornament it are of pale and dark blue and two shades of a very pale crimson, the foliage represents trees; and a long-tailed bird in flight figures conspicuously in the work. In the Ashmolean Museum is shown a pair of gloves believed to have been worn by Queen Elizabeth when she visited the university in 1566. They are of excellent material, a very fine white leather, worked

Scriptures, where I plucke up the goodlie greene herbes of sentences by pruning, eate them by reading, chawe them by musing, and laie them up at length on the hie seat of memorie by gathering them together, so that having tasted the sweteness I may the less perceive the bitterness of this miserable life."

with gold thread and purl. The university of Cambridge waited upon the Queen in 1578, and presented her with "a paire of gloves, perfumed & garnished with embroidery and goldsmith's worke price lxs." "In taking . . . the gloves, it fortuned that the paper in which the gloves were folded to open, & Her Majestie, beholding the beautie of the said gloves, as in great admiration, and in token of hir thankful acceptance of the same, held up one of hir hands, and then smelling unto them, putt them half waie apon hir hands; and when the oracon was ended she rendryed and gave most heartie thanks promising to be mindful of the universitie."[1] The Vice-Chancellor afterwards gave Lord Burleigh a present of perfumed gloves, price xxs.

Among interesting extant specimens of Elizabethan embroidery are Lord Fitzhardinge's set of bed-cushions, dating from about 1580. One of the set is, unfortunately, missing. The largest is two feet long by one foot broad, the others decreasing in the same proportion. They are of the finest linen, embroidered with a border of flowers in white and cherry-coloured silks and silver thread; the centres are plain linen delicately trellised in a back stitch of pale yellow silk. These five cushions were used by Queen Elizabeth during a visit to Berkeley Castle, and are preserved there, together with the quilt that matches the bed.

[1] "Progresses of Queen Elizabeth."

BIBLE. LONDON, 1583.

At Ashridge are some interesting mementoes of Queen Elizabeth's stay there—a pair of shoes and a cap and a *semainière* worked in purl; and at the Maidstone Museum is a piece of Elizabethan embroidery, curiously illustrative of the religious feeling of a Protestant rejoicing at the restoration of his religion. King Henry VIII is seated in the middle of the panel, with his foot on the prostrate figure of the Pope whose head is falling off. On his right stands his son and successor, Edward VI, crowned and holding a sceptre in his right hand and a Bible in his left. Beyond is Queen Mary, caricatured in accordance with the bias of the worker, holding a rosary which a dragon at her feet is biting; over her head a black cloud is breaking, while angels are flying above the others. On the other side stands Queen Elizabeth with a sword in her left hand, and a book in her right on the open page of which may be read "Good tidings of Great Joy. LVK. II."

This picture has been somewhat hastily claimed as belonging to the reign of Henry VIII, but a closer examination does not bear this out. Although Henry VIII, the principal figure in the composition, is seated on the throne, Edward VI, Mary, and Elizabeth are each represented at the age when they respectively wore the crown, and in the costume of their reigns—decisive evidence that the picture could not be earlier in date than Elizabeth, who wears a wide winged ruff. A

thistle, a pansy, and a rose appear in the ground. "The presence of the thistle raises a doubt as to its being of the Elizabethan age, but although this flower consorts with the rose, it also does with the pansy, which deprives it of its value as an emblem of Scotland."[1]

The embroideries worked by, or under the auspices of, Elizabeth Countess of Shrewsbury, and preserved at Hardwick, are so many in number and so unique in character that it is necessary to speak of them in detail; both from their intrinsic beauty and interest, and as memorials of this remarkable woman, and of another who claims a still higher place in history, Mary Queen of Scots.

Elizabeth of Hardwick was born in the old Hall in 1520, the daughter of John Hardwick, a man of such moderate fortune that she received only 40 marks as her marriage portion. She was four times married, her husbands being Robert Barlow, Sir William Cavendish, Sir William St. Lo, and George, Earl of Shrewsbury (the custodian of Mary Queen of Scots), whom she survived seventeen years. A biographer describes her as "a proud, selfish, intriguing woman, a money-lender, a dealer in coals, lead, and timber, who died immensely rich and without a friend"; while the Bishop of Lichfield describes her still more un-

[1] "Samplers and Tapestry Embroideries," Marcus B. Huish.

VELVET PANEL WITH *APPLIQUÉ* WORK AND EMBROIDERY. THE DRAPED FEMALE FIGURE REPRESENTS "PERSPECTIVE." SECOND HALF OF SIXTEENTH CENTURY.

In the possession of the Duke of Devonshire, at Hardwick Hall.

favourably to her husband, the Earl of Shrewsbury, as "a sharp and bitter shrewe, and therefore lieke enough to shorten y'r life if shee should kepe yow company." The unfortunate Earl of Shrewsbury was also consoled by the cynical remark from one of his advisers that "there was onlie one shrewe in the world and every man had her."

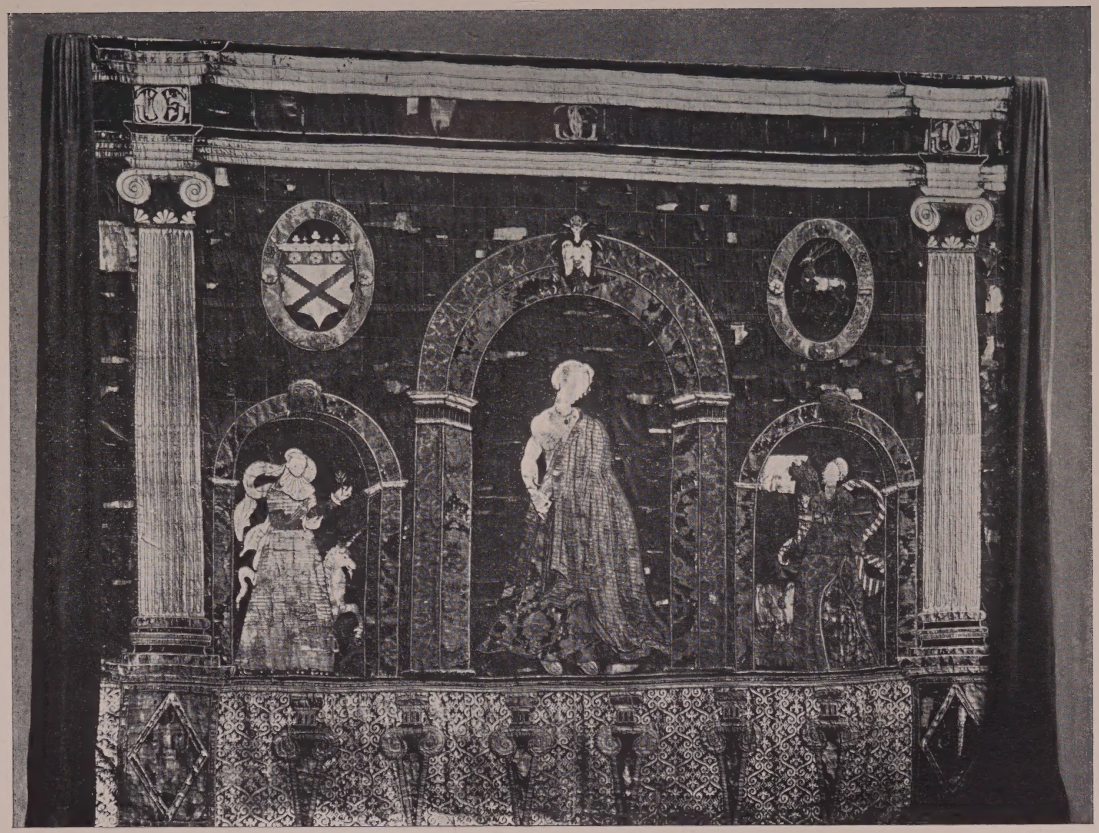
She managed her own estates, farmed her own land, and enjoyed a rent-roll of £60,000 a year. Her greatest passion was building, and local tradition accounts for this by a prophecy that she should never die until she had ceased to build—hence her incessant efforts to keep her workmen busy—but at last, in 1607, so hard a frost occurred as to render mason-work an impossibility, and during the frost her death took place.

The outward expression of her powerful character still remains in the architecture and embroidery at Hardwick. On the parapet are the letters E. S., and the Countess's coronet; in the flower garden we may stumble over a large E. S., in the interior of the house, on chairs and pictures and needlework, E. S. still meets us. Perhaps the completeness of Hardwick as an example of Elizabethan needlework and upholstery has been preserved by her will, in which she leaves all her "Plate and Furniture to stand entayled" as heirlooms at her House of Hardwick, to continue and remain there. Accompanying the will is an in-

ventory of the furniture and pictures, hitherto unpublished.

Even in the late eighteenth century Horace Walpole wrote enthusiastically of "Hardwick, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots," as "a curious picture of that age and style." "Nothing," he continues, "can exceed the expense in the bed of state, in the hangings of the same chamber, and of the coverings for the tables . . . The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes, embroidery. . . . The cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks." "One would think that Mary had just walked down with her guard into the park for half an hour," writes Gray.

A great deal of the embroidery was worked for Elizabeth, Countess of Shrewsbury, for several dated pieces bear her initials, E. T. S., and it is not unlikely that she may have worked some of the specimens or portions of them herself. Among her possessions at Chatsworth and Hardwick, besides the enormous mass of secular embroidery worked by her dependants and servants, the Countess of Shrewsbury enumerates "a little stoole covered with church work," and "a quition of church work,"—a detail characteristic of the time when the immense wealth of embroidered vestments and hangings possessed by English



HANGING OF BLACK VELVET WITH *APPLIQUÉ* ORNAMENT IN COLOURED SILKS CONSISTING OF FIGURES UNDER ARCHES. IN THE CENTRE IS "LUCRECIA," ON THE LEFT "CHASTITI," AND ON THE RIGHT "LIBERALITAS." THE OVAL PANEL ON THE LEFT CONTAINS A SHIELD BEARING THE ARMS OF HARDWICK; THE ONE ON THE RIGHT A STAG, THE CREST OF HARDWICK. LATE SIXTEENTH CENTURY.

In the possession of the Duke of Devonshire, at Hardwick Hall.

churches at the Reformation passed into private hands,[1] and, as Heylin writes,[2] "many private men's parlours were hung with copes, instead of carpets and coverlids. . . . It was a sorry house and not worth the naming which had not somewhat of this furniture in it, though it were only a fair large cushion made of a cope or altar-cloth to adorn the windows, or to make their chairs appear to have somewhat in them of a chair of state."

Very curious is the series of hangings in the vestibule done in *appliqué* work on a very large scale upon black velvet, and representing the sciences and virtues, which is described in the MS. inventory as "seaven pieces of hanginges of imbroderie of cloth of golde and silver cloth of tyssue velvett of sondry coulers and nedleworke twelve foote deepe one peece of the picture of fayth and her contrarie mahomet, another peece with the picture of Hope and the contrary Judas, another peece with the picture of Temperance and the contrary Sardanapalus, the other foure

[1] The Countess of Shrewsbury's inventory of her furniture and household stuff at Chatsworth.

[2] "The main engine at this time for advancing money was the speeding of a commission into all parts of the realm, under pretence of selling such of the lands, and goods of chantries, etc., as remained unsold, but in plain truth to seize upon all hangings, altar-cloths, fronts, parafronts, copes of all sorts . . . although some profit was hereby raised for the king, yet the far greater part of the prey came to other hands" ("History of the Reformation").

peeces paned and wrought with flowers and slips of nedleworke." These hung in the "best bed-chamber," while in the "withdrawing chamber" were "ffyve peeces of hanginges of cloth of golde velvett and other like stuffe imbroidered with pictures of the vertues, one of Zenobia, magnanimitas and prudentia, another of Arthemitia constantia and pietas, an other of penelope prudentia and sapientia, an other of Cleopatra fortitudo and justitia, an other of Lucrecia Charitas and Liberalitas everie peece being twelve foote deep."

In one of the illustrated hangings the lady, closely resembling Queen Elizabeth in costume and feature, holds a cup in her left hand, and in her right a book bearing the word Faith; on her sleeve is the word Fides. At her feet reclines a Turk also holding a book on which is a word, now illegible. Above is a large panel with an oriental monarch beneath a canopy, with four courtiers in front. Another panel has figures under arches with shields of arms above. In the centre is Lucrecia piercing her breast with a sword; on the left, "Chasteti," accompanied by the unicorn, and on the right Liberalitas. The oval panel on the left contains a crowned shield bearing the arms of Hardwick, and the one on the right a stag, the crest of Hardwick. Along the bottom is baluster ornament on a diaper ground. Very similar are two smaller oblong panels of

HANGING OF BLACK VELVET WITH *APPLIQUÉ* ORNAMENT IN COLOURED SILKS, REPRESENTING A LADY HOLDING A BOOK ENTITLED "FAITH," AND A TURK RECLINING AT HER FEET. LATE SIXTEENTH CENTURY.

In the possession of the Duke of Devonshire, at Hardwick Hall.

appliqué work, representing "Astrologie" and Perspective, draped female figures with appropriate symbols standing beneath an arch. The scale upon which the hangings in the Vestibule are worked renders them unique. Horace Walpole refers to this series when he writes that "the hangings consist of figures, large as life, representing the Virtues and the Vices, embroidered on grounds of white and black velvet."

The upholstery of the sixteenth-century embroidered chairs at Hardwick has been renewed, and the needlework enrichments in fine silks and gold thread re-applied to velvet some fifty years ago. On the back of an armchair is a representation of a queen driving in state, and upon the front of the seat is the nowed snake of the Cavendishes.

There are several oblong panels, now framed and hung upon the walls, but which were originally intended for the long cushions to fill the long window-seats. In the MS. inventory an interesting variety of subjects, both scriptural and classical, is enumerated. "A long quition of nedleworke, the storie of Phaeton," "nynetene long quitions whereof one for the chare the rest for the windowes," including one adorned with "the fancie of a fowler," cushions of crimson satin "imbrodered with straweberries and wormes," one worked with the "storie of Acteon and Diana," "a long quition of pete point (*i.e. petit-point*)

wrought with silk of the storie of Atalanta," "An other long quition of nedlework of the platt (*i.e.* plan) of Chatesworth house," "A long quition of nedlework of silk and cruell of the storie of the sacryfice of Isack," "An other long quition of nedleworke, silke and cruell of the storie of the Judgment of Saloman betwene the too women for the childe." Of extant pieces, one represents a gentleman in Elizabethan costume returning from hawking, and presenting birds to a lady, perhaps the "fancie of a fowler"; and two panels of the same shape representing the Judgment of Solomon and the sacrifice of Isaac. In one room hangs a *petit-point* piece representing the history of Tobit, initialed E. T. S. A second and smaller piece in the same room has as its subject the Judgment of Paris. There are also several small pentagonal-shaped pieces of embroidery, with a simple design of flowers, or initialed E. T. S., which were no doubt intended to be made up into bed furniture or hangings. Among smaller objects at Hardwick are some embroidered book-covers, initialed E. T. S., and specimens of sixteenth-century embroidery in red and blue silks upon linen.

The Inventory mentions as hanging in the "Little Chamber" "fyve peeces of hanginges of grene velvet and cloth of golde and silver set with trees and slips and ciphers, with long borders of stories in nedleworke and borders all about those hanginges of cloth of tyssue silver, and

grene silke, every peece being eight foote deep," which may perhaps refer to the above-mentioned piece.

A set of velvet panels bear the initials E. S. and the date 1590; two panels of *appliqué* work on red velvet are exceedingly well designed, with geometrical or conventional scrolling forms interlaced with light conventional flower-bearing stems; of these one panel has the initials E. S. ensigned with a coronet; the other a stag tripping, the crest of Hardwick. A third piece, in coloured silks and silver-gilt thread, is rather ill-designed. A castle, over which a number of birds are flying, stands between two rudely drawn fruit-bearing trees, upon undulating ground. Below is a design of scroll-work and flowers, while in the middle are the arms of Talbot impaling Hardwick, surrounded by the Garter.[1]

At Hardwick Hall also some of the needlework may be safely attributed to Mary Queen of Scots, when under the care of the Earl of Shrewsbury. A panel preserved there bears the name MARIA ensigned with a crown, worked into the pattern in yellow silk, on the oval in the centre of the panel which is worked with gold and silver thread and coloured silks on canvas. The small subjects or "histories" in the ovals—two frogs on the head

[1] Various armorial devices appear on the corners of the piece: (1) a shield, Talbot impaling Hardwick; (2) the Hardwick crest; (3) the Talbot badge; (4) the Cavendish crest.

of a well, in one; an animal attacking a bird, and a bird attacking a snake, in the others—may have been copied from some illustrated book of fables or emblems, or designed by one of her resident artist-embroiderers, while the *motifs* of the design, the Scotch thistle,[1] the English rose, and the French lily, are additional evidence that this is the Queen's handiwork. There is another panel of the same set.

A similar origin may be assumed for the circular medallions[2] containing emblematic figures, which are also met with in a panel of embroidered velvet, such as are mentioned in an inventory of Mary Queen of Scots. The piece consists of a patchwork of green and cream-coloured velvet; the latter in the shape of circular medallions with birds, reptiles, insects, and stems of flowers outlined in black silk thread and tinted brown, apparently by singeing. The green velvet has an interlacing strap-work pattern outlined by yellow silk cord, on a ground formed by cutting away the velvet pile.

[1] A piece of embroidered velvet bed-hanging, said to have belonged to a bed used by Mary Queen of Scots, was exhibited at the Tercentenary of Mary Queen of Scots Exhibition (1887), lent by the Dowager Marchioness of Huntley. The pattern showed the effective ornamentation of the Scotch thistle, and is supposed to have been worked by Queen Mary and her ladies at Fotheringay.

[2] "Histories" contained in ovals are twice mentioned in the Inventory of the queen's moveables (1561), and must have been a favourite device ("A collection of Inventories and other records of the Royal Wardrobe and Jewel-house," ed. T. Thomson).

PANEL OF PATCHWORK VELVET, WITH CIRCULAR MEDALLIONS CONTAINING DESIGNS OUTLINED IN BLACK SILK THREAD, AND TINTED BROWN, APPARENTLY BY SINGEING. SECOND HALF OF SIXTEENTH CENTURY.

In the possession of the Duke of Devonshire, at Hardwick Hall.

In her youth Queen Mary had studied under Catherine de Médicis, who was famed for her needlework, and who brought over from Florence the designer for embroidery, Frederick Vinciolo. Lacis was popular then, and in the Chartley inventory of 1568 there is mention of *reseuil* (*i.e.* lacis) in which are represented birds, fishes, beasts, and flowers, "*couppes chascune en son carré.*" In this list are noted fifty-two specimens of flowers designed after nature (*tirés au naturel*), 124 birds; as well as sixteen sorts of four-footed beasts; with fifty-two fishes all of divers sorts. The quantity of her work must have been enormous.

The needlework of the bed-curtains and the quilt in the room at Hardwick called after Mary Queen of Scots are attributed to her; the room was not, however, built after her death, and bears the date 1599, with the arms of Scotland, and the initials M.R. When under his custody at Tutbury, the Earl of Shrewsbury had noticed his captive's industry (13th March 1569) in a letter to Cecil, where he writes that "the queen continueth daily resort unto his wife's chamber, where with the Lady Leviston, and Mrs. Seaton, she useth to sit working with the needle." About the same date we have the striking picture of her in captivity by Nicholas White, afterwards Master of the Rolls in Ireland, who wrote to Cecil his impression of her (February 1568-9). "I asked hir grace," he writes, "howe she passed the tyme

within? she sayd that all day she wrought with her nydill and that the diversitye of the colors made the worke seem lesse tedious, and contynued so long at it that veray payn made hir to give over. . . . Upon this occasion she entred into a prety disputable comparisin between karving, painting and working with the nydill, affirming painting in her awne opinion for the most commendable qualitie."[1] She frequently gave away presents of her work, and on one occasion, at least, to Elizabeth herself.

An event of some interest in the history of English embroidery is the incorporation of the Broderers' Company, three years after Elizabeth's accession. The company is, however, mentioned at an earlier period, and it is deemed that the "Broderers" existed at least three centuries anterior to their formal incorporation in 1561. However this may be—and many of their earlier documents were destroyed in the Great Fire of London—the earliest of the extant charters was granted by Queen Elizabeth, 25th October 1561,[2] in which she established the Guild under the name

[1] Letter to Cecil, in Haynes' State Papers, pp. 509-10.

[2] "This grant was confirmed by inspeximus of James I, 20 April, 1619, and was revoked by Quo Warranto in 1684. In 1686 James II ratified a new one with the usual political and religious clauses; but by the Act 2 William and Mary, sect. 1, cap. 8, declaring all the proceedings in relation to the City Guilds void, the Broderers fell back on their original charter" ("The Livery Companies of the City of London," W. C. Hazlitt).

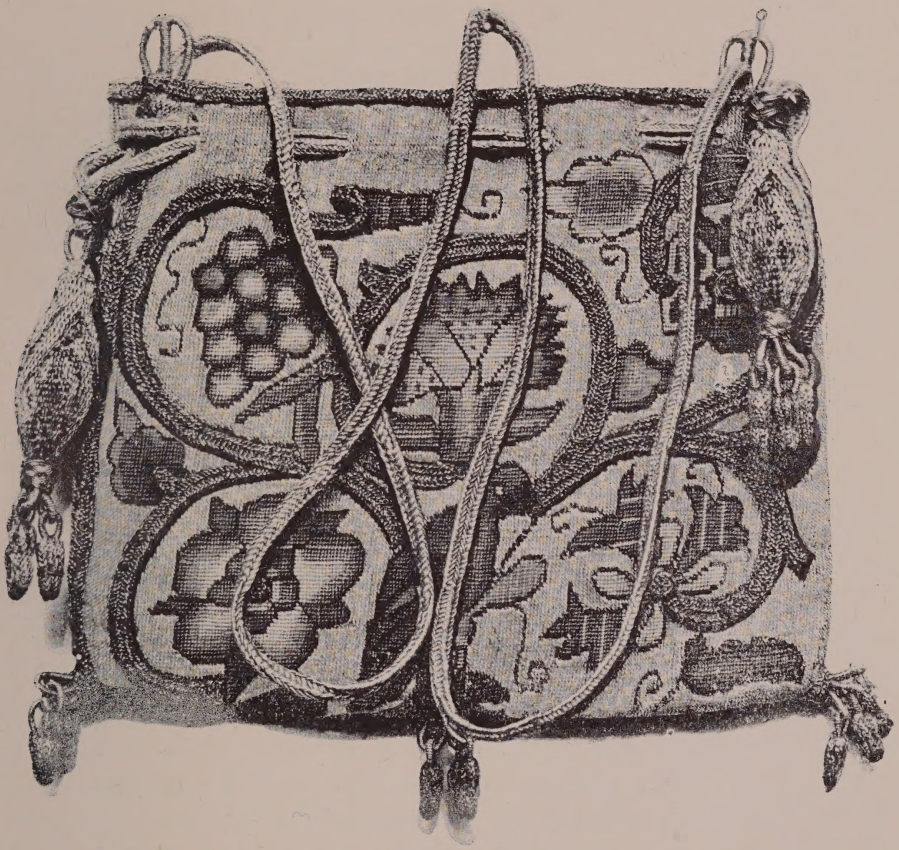
of the Keepers and Wardens and Society of the Art and Mistery of the Broderers of the City of London, with perpetual succession, a common seal, a licence in mortmain to £30 a year, and the power of pleading and being impleaded.

From a curious set of ancient bye-laws, dated 1562, we learn that all embroidered work was to be brought to the hall and sealed before sale. If the work was insufficiently wrought, it was ordered to be cut up and burned. The Broderers were doubtless as rigid in their commercial morality as the Company of Glovers, one of whose laws was that no one should sell his wares by candlelight.[1] There are sundry regulations with regard to the "right of search" to be conducted by the Wardens and by two discreet persons of the Court, in the workshops of the City of London and Westminster, the borough of Southwark, and the parish of St. Katherine, to see whether the work be good or bad. It was in 1710 that the last trade search was conducted, and the results were not satisfactory: it is written that when the wardens visited the work houses of embroidery they "found many foreigners and many were refractory and used scurrilous language," and none appeared on being summoned to the hall. The experiment was not repeated, and the connection of the Company with the trade gradually ceased to exist.

[1] "Art Workers' Quarterly," July 1903.

It appears from a petition to Charles I, in 1637, that the trade was then "so much decayed and grown out of use that a great part of the Company for want of employment are so much impoverished that they are constrained to become porters, water-bearers, and the like." The sole fruit of the prayer appears to have been that the licence in mortmain was augmented from £30 to £100 a year.

Among the Company's possessions are two cups, one given by John Parr, who was embroiderer to Queen Elizabeth and James I, and the other by Edmund Harrison, embroiderer to James I and Charles I.



EMBROIDERED BAG FOR PSALMS. LONDON, 1633.

CHAPTER III

STUART PERIOD

Decadence in design of embroidery during the reign of James I. —Religious subjects in vogue.—The influence of tapestry upon the needlework picture.—Royalist influence upon subjects of the needlework picture. — John Taylor's "The Needle's Excellency."—Pattern Book for Embroidery, 1632, published by Richard Shorleyker.—Peter Stent's catalogue.—Beadwork.—Needlework miniatures.—Badges of Charles I, worked in his own hair.—Inventory of Dame Anne Sherley. —The needlework of Lady Betty Paulet.—The importance of needlework in the education of women during the Stuart period.—The embroideries attributed to Little Gidding.—Descriptive terms for various stitches.—Purl embroidery.—Spangles. — Embroidered books. — Embroidered gloves. — Crewel hangings of the seventeenth century.

EMBROIDERY during the seventeenth century failed to maintain the level of earlier periods in design, though the technical cleverness of some of the raised work of the period is remarkable, and perhaps marks the highest achievement of English craftsmanship after the great period of ecclesiastical embroidery. The characteristic patterns of Elizabethan work survive her reign, but they gradually degenerate into a stiffness and sameness which at last finds ex-

pression in some of the ugliest and most trivial work that ever occupied the needle. The exceptions to this degeneration are the boldly drawn and effective designs for crewel embroidery upon curtains and hangings, and some quilted work with embroidered patterns in yellow silk, derived originally from oriental sources, of which mention is found very early in the seventeenth century.[1] The latter was often made in small panels, illustrating shields and other heraldic devices, and was also used for cotton and linen garments; sometimes this quilted work is additionally embroidered with flowers in bright-coloured floss silks.

It is to the development of commercial relations between India and China and England that this oriental influence is to be attributed. In 1606 James I granted a licence to Sir Edward Michelborne and others to trade "to Cathay, China, Japan, Corea, Cambaya," while the English East India Company was incorporated by royal charter in 1600, under the title of "the Governor and Company of Merchants of London trading to the

[1] "One twilt (quilt) of tauney taffata sarsenett embroydered all over wth twiste of yellow silke, wth the escutcheons of Sir Thomas Kytson's & my ladye's armes" (Inventory of the goods of Sir Thomas Kytson, of Hengrave, taken 1603, "History of Hengrave").

"A china quilte stiched in chequer worke with yealowe silke, the grounde white" (Inventory of the effects of Henry Howard, Earl of Northampton, 1614).

A PAGE FROM "CERTAINE PATTERNES OF CUT-WORKES NEWLY INVENTED AND NEVER PUBLISHED BEFORE," ETC.
CIRCA 1632.

East Indies," with the object of trading directly with India. A proclamation of Charles I in 1631, in enumerating the goods which might be imported from the East Indies, mentions "quilts of China embroidered with gold."

A favourite device in the reign of James I is the obelisk or pyramid. It frequently occurs in architectural wood-carving and silver-work, and sometimes it is to be seen in the embroideries of the period. "A small canvas panel in the Victoria and Albert Museum has a pyramid rising from a crown, with rows of flowers between,[1] while in another piece, a bag or purse, the pyramids rest on pedestals.[2] In the inventory of Henry Howard, Earl of Northampton, is mentioned (1614) "An orenge tawney nighte bagge embroidered with silver piramides and flowers."[3]

Towards the end of James I's reign a singular custom came into fashion, that of representing religious subjects, both in lace and cutwork, as well as in embroidery. Thus in the "City Match" we read:

> Sir, she's a Puritan at her needle too. . . .
> . . . She works religious petticoats, for flowers
> She'll make church histories. Her needle doth
> So sanctify my cushionets, besides

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[1] 1372, 1853. [2] 244, 1896.

[3] Inventory of the effects of Henry Howard, K.G., Earl of Northampton, taken on his death in 1614 ("Archaeologia," vol. xlii).

My smock sleeves have such holy embroideries,
And are so learned, that I fear in time
All my apparel will be quoted by
Some pure instructor.[1]

Again, in the "Custom of the Country:"[2]

Sure you should not be
Without a neat historical shirt.

If we are to believe John Taylor,[3] an old writer of the Jacobean period, the designs for embroidery of this date were:

Collected with much praise and industrie,
From scorching Spaine and freezing Muscovie,
From fertile France and pleasant Italie,
From Polande, Sweden, Denmarke, Germanie,
And some of these rare patternes have been set
Beyond the bounds of faithlesse Mahomet,
From spacious China and those Kingdomes East
And from great Mexico, the Indies West.
Thus are these workes farre fetch'd and dearly bought,
And consequently good for ladyes thought.

But while the influence of Poland, "Great Mexico," "spacious China," and the rest, may be

[1] Act ii, sc. 2.
[2] Beaumont and Fletcher.
[3] "The Needle's Excellency. A New Booke wherein are divers admirable workes wrought with the needle. Newly invented and cut in copper for the pleasure and profit of the industrious. Printed for James Boler and are to be sold at the signe of the Marigold in Paules Churchyard." This book went at least to twelve editions, but nevertheless is very rare. The twelfth, "enlarged with divers newe workes, needleworkes, purles, and others never before printed, 1640," is to be found in the British Museum.

STUMP-WORK PICTURE. CIRCA 1630

In the possession of Sir Anthony Cope, Bart., at Bramshill.

safely neglected, there is considerable ground for the supposition that Stuart needlework was little influenced by Continental embroideries, but was developed in the direction of the needlework picture by the tapestry industry established in England."[1] As Mr. Huish has pointed out, the majority of needlework pictures represent a phase of embroidery which, curiously enough, originated contemporaneously with the introduction of the manufacture of tapestry in this country and became popular with it. The arts flourished side by side during the reigns of James I, Charles I, and Charles II, but at the end of that reign tapestry began to decline, and practically ceased to exist; while, however, tapestry lost its hold on popular taste, the miniature of tapestry, the needlework picture, remained alive for a considerable period.

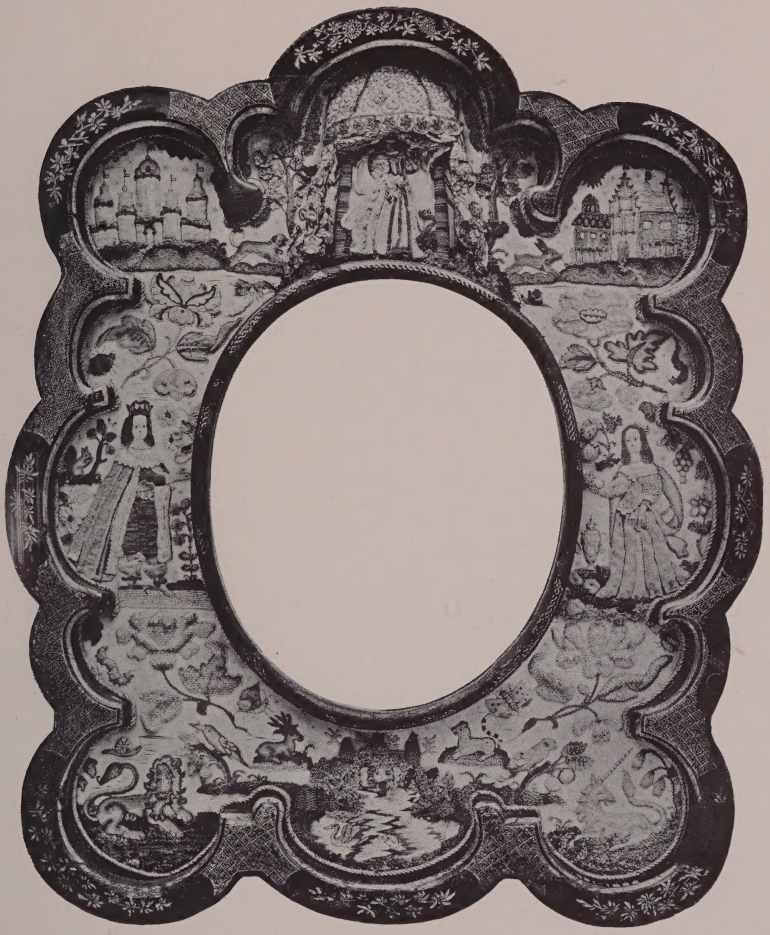
Tent stitch (*petit-point*) pictures, an imitation of tapestry, worked in a stitch which resembled that of the loom, are the earliest of needlework pictures: these are followed by stump-work, and embroidered pictures worked chiefly in the flat stitch known as long and short stitch, upon a silk or satin ground, are subsequent variations and

[1] An early mention of a needlework picture is to be found in an inventory of St. James's House, nigh Westminster," in 1549. "A table (*i.e.* picture) wherein is a man holding a sword in one hand and a sceptre in his other hand, of needlework, partly garnished with seed pearl."

fancied improvements upon the original idea. These latter are somewhat loosely worked, and examples in a really perfect state are not often met with. The satin ground is frequently sprinkled with spangles.

The two later types may be treated together, as they are very similar in subject. The work is essentially aristocratic and royalist; its favourite subjects are those connected with the house of Stuart. Charles I and Henrietta Maria, Charles II with Catherine of Braganza, are frequently met with, though scriptural subjects are also popular. It is the work of ladies of royalist houses such as the Copes of Bramshill and the Verneys of Claydon, where specimens are still preserved; and Jane Lane (Lady Fisher) who aided Charles II in his escape from Worcester, worked one during her last years, which was left unfinished at her death in 1689. In the centre of this design is a vase with conventional flowers. To the right and left are the lion and unicorn of the royal arms. At the four corners are medallion portraits of Charles I and II and James. Charles II, who wears a crown, is a closer likeness than his counterfeit presentment in many of these embroideries,[1] no doubt owing to Lady Fisher's exceptional opportunities for studying the original.

[1] The legend, with the seal of the Lane arms attached, reads thus: "The work of Mrs. Jane Lane, who rode behind King



MIRROR, WITH *APPLIQUÉS* OF FLAT EMBROIDERY AND STUMP-WORK, SET IN BLACK LACQUER FRAME. TEMP. CHARLES I.

In the Victoria and Albert Museum.

It has been suggested that until the end of Charles I's reign needlework pictures must have been scarce, as we find one enumerated in the inventory of his "Closet of Rarities," and it is probable that many pictures which represent Charles I were worked by loyalist ladies after his execution and during the Commonwealth. The appearance in these embroideries of Charles II is less common; while James II is totally ignored—a fact which points to the waning popularity of the House of Stuart. William of Orange and his wife did not appeal to the imagination of the English people, and are not often represented in pictorial needlework.

Besides the more elaborate needleworked pictures, caskets of this period are well known as objects of interest to collectors. Many of these are in a fine state of preservation owing to their having been enclosed in a wooden or leather box specially made to contain them; while those in best preservation have been covered with mica. Protected in a similar manner have been some of the mirrors surrounded by a frame covered with stump-work.

Charles ye seconde from Worcester to Bristol from thence to Trent in Somersetshire . . . the King passing for the son of one of the tenants of Colonel Lane, brother to Mrs. Jane Lane, who began this piece of work but died before it was finished" (see article by C. Penruddocke, "Wilts Archaeological Magazine," vol. xxvi).

John Taylor gives as subjects for needlework in "The Prayse of the Needle":

> . . . Posies rare, and Anagrams,
> Signifique searching sentences from Names,
> True History or various pleasant Fiction,
> In sundry colours mixt . . .
> All in Dimension: Ovals, Squares and Rounds,
> Art's life included within Nature's bounds.

But in reality the choice of subjects is more limited; when not inspired by royalist feeling, "True History or various pleasant fiction" has its place taken by scriptural subjects drawn chiefly from the Old Testament. Of these religious subjects the most frequently met with are Esther and Ahasuerus, Susannah and the Elders, Abraham and Hagar, Adam and Eve, Joseph and Potiphar, the Queen of Sheba and Solomon, David and Abigail, Jephtha's Rash Vow. Several incidents in the life of Abraham are recorded: David occasionally appears, but the most popular subject of all is Queen Esther and Ahasuerus, the main reason for its frequency no doubt depended upon its offering an opportunity for honouring reigning kings, and the flattering and insular comparison between the greatness of the English Ahasuerus and the unimportance of his foreign bride. The New Testament seems to have received but scant attention.

Another common quality of stump work and flat embroideries in long and short stitch is their

STUMP-WORK PICTURE. CIRCA 1630.

In the possession of Sir Anthony Cope, Bart., at Bramshill.

eccentricity of design. Richardson makes Clarissa when making a drawing observe (untaught) when but a child, that the sun, moon, and stars never appeared at once, and were therefore never to be in one piece; that "bears, tygers, lions, were not natives of an English climate, and should not therefore have a place in an English landscape" —a thing that the Stuart embroiderers consistently forgot. The sun and moon often shone together, and an angel frequently hovers over the scene. The landscape backgrounds are filled up with castles and houses (with domes and stepped roofs), tents, mounds, rockeries, fountains, and fishponds; and any small gaps are filled in with fruit, flowers, insects, a few favourite birds, and the royal supporters.

The foreign origin of tapestries (even those which were manufactured in England being made and designed by foreigners), accounts for the foreign element in their backgrounds and accessories, and the fact that tapestries were copied and imitated in needlework pictures accounts for the similarly foreign element in these latter, and for the buildings of Teutonic design with stepped gables.[1]

The importance attached to the fountain and fish-pool in these embroideries no doubt reflects the taste of the time when "A fayre garden always contained a poole of fysshe if the poole be clene

[1] "Samplers and Tapestry Embroideries," Marcus B. Huish.

kept." It seems probable from the similarity of the *motifs*, in different specimens of this work, and their amateurish arrangement and grouping, that the designs for the single *motifs* appeared in pattern books and were combined by the embroiderers at their own discretion. A pattern-book, of which the Bodleian possesses the only known copy, appeared in 1632,[1] and contains besides elaborate designs for lace, small sprigs, or "spots," of conventionalized flowers, pinks, thistles, acorn and oak leaves, and a snail, a stag, and a butterfly such as may be seen in samplers. No doubt other similar books were issued that have perished in use.

The catalogues of plates and pictures printed and sold by Peter Stent in the reign of Charles II give some indication of the source of the designs for embroidery. He has for sale "Books for Drafts of Men, Birds, Beasts, Flowers, Fruits, Flyes, Fishes," including "One book of Birds sitting on sprigs" (a very common *motif* in Stuart embroideries), "One book of Beasts," "One book of Branches," "One book of Flowers," "Nine plates of emblems. Among pictures in sheets and half-sheets, he has "the 4 seasons of the Year"

[1] "Here Followeth certaine Patternes of Cut-workes: newly invented and never published before. Also sundry sorts of Spots as Flowers, Birdes and Fishes, etc., and will fitly serve to be wrought some with gould, some with silke, some with crewell in coullers: or otherwise at your pleasure. London. Printed in Shoe Lane at the Signe of the Faulcon, by Rich. Shorleyker."

BEAD WORK PICTURE.

In the possession of the Duchess of Wellington.

and "the 5 Senses," "the 4 quarters of the world," "the King, Queen and Children," "Abraham offering Isak," "Adam and Eve," "James 2nd son of the late K.," "King Henry the 8," "K. Edward the 6," "K. James," "Queen Elizabeth," "K. Charles."[1] In another catalogue of Stent's (dated 1662) we have sheets of stories, pot size, including "Susanna and the Elders," "Adam and Eve," "Abraham offering Isaac," "Moses lifting up the Serpent in the Wilderness." Among "Plates, Heads of Kings and Princes," we have the King, Queen, Dukes of York, of Gloucester, and Albemarle. Another bookseller named William Simpson brought out in 1650 "The second book of flowers, fruicts beastes birds and flies exactly drawne," and this is followed by another issue in 1650. It is possible that these, like Stent's sheets, may have been used (and used up) by embroiderers.

Contemporary with stump-work is bead-work, which was frequently used to ornament the curious worked panels, caskets, mirror-frames, purses, and baskets of the period. These bead baskets are met with fairly frequently, but are seldom in good preservation. The sides of the baskets are made of fine wires, on which beads are threaded,

[1] "A Catalogue of Plates, and pictures that are printed and sould by Peter Stent dwelling at the Signe of the White Horse in Guilt Spur Street betwixt Newgate and Py corner" (about 1660. In the Bodleian Library).

which are fixed between the wires of the actual frame. The purses were made of *knitted* thread on which beads have been strung. In the more solid articles beads were strung or laid flat on the material to decorate until it was completely covered, the effect much resembling that of Italian bead mosaic (where the beads are pressed into a thin layer of some adhesive substance, like the real mosaic. Sometimes instead of laying the beads flat upon the foundation—which is always of white satin—a padding, like that of stump-work, was used to give relief. These pictures in beads have stood the test of time fairly satisfactorily (though the satin ground is often torn with the heaviness of the design), their colouring of course being imperishable; but the exigences of the material lends a certain stiffness and ungainliness to the figures.

It is very usual to meet with panels, caskets, etc., of the Stuart period, the designs of which include figures intended to represent royal personages or celebrities of other kinds, but any facial likeness to their supposed originals is in most cases lacking. But there are a few needlework miniature portraits of a more ambitious type, which are excellent likenesses. Three specimens, worked in very fine twisted silk, in flat, "long and short" and "split" stitches, represent Charles I; and a fourth the Duke of Buckingham—this latter a medallion on the cover of a copy of

BACON, ESSAYS. 1625.

Bacon's essays, printed in 1625, and presented by the author to the Duke. This volume of Bacon's essays is bound in green velvet, with an embroidered portrait of the Duke on each cover. The framework of the portrait is solidly worked in gold braids and silver gimp in relief. It is in the Bodleian Library. Two miniature portraits of Charles I are strongly reminiscent of more than one of Van Dyck's portraits of the King. The similarity is found to be more apparent than real, as there are innumerable differences in detail. The third of these royal miniatures, differing from the other two and smaller, is in the Wallace collection.

There are also a few other similar needlework miniatures in private collections, which have been exhibited;[1] among others a miniature of

[1] A miniature of Charles I "made of his own hair," and belonging to the Shelley family, is illustrated in Plate LXXIII of "The Stuarts" (J. J. Foster), and a portrait of Charles I in various coloured silks in an oval, signed "Hayes fecit," in the possession of Mrs. Foster, was exhibited at the exhibition of old tapestry, pictures, embroideries, etc., at the Fine Arts Society, 1900. Three small oval portraits of Charles I in silk needlework were exhibited at the Archaeological Institute, 1861, one (size, $5\frac{1}{4}$ by $4\frac{1}{4}$ in.) was in the possession of Mr. S. Ram; a second in the possession of the Hon. Robert Curzon, junr.; a third in the possession of Mr. Graves ("Archaeological Journal," vol. xviii). "A worked miniature of Charles I" was lent by Mr. Berkeley to the Worcestershire Exhibition, 1882, and two miniatures in fine silk embroidery were lent to the Exhibition of Decorative Art Needlework held at the South Kensington Museum in 1873. One, a miniature of Charles I, was in the possession of Mr. J. R. Fernyhough.

Charles II, formerly in the possession of Lady Charlotte Schreiber.

Besides these artistic needleworked portraits of Charles I that rival miniatures, and were certainly stimulated by the development of miniature-painting in the reign of Charles I, there exist small badges or memorial medallions representing him worked entirely with his own hair by Royalist ladies in needlepoint lace stitch. One of these is in the possession of Lord Llangattock, and has a small bunch of the King's hair tied to the frame of the medallion. A similar medallion is in the possession of the Misses Trevelyan.

Burton, in his "Anatomie of Melancholy," enumerates women's works as "curious needleworks, cutworks, spinning, bone-lace making, with other pretty devices to adorn houses, cushions, carpets, stool-seats." Of the latter class of furniture and upholstery embroideries a very curious list is given in the will of Dame Anne Sherley[1] (1622-3), from which it will be seen that the design of her work is typically English—all kinds of inappropriate plants and vegetables—gillyflowers, woodbines, cucumbers, cabbages, hawthorn, finding their place upon her carpets,[2] while her chairs are of silk or "cruell" needlework.

[1] "Stemmata Shirleiana," by E. P. Shirley.

[2] Small carpets were used to cover cupboards and tables at this period.

MEDALLION REPRESENTING CHARLES I
WORKED IN HAIR.
In the possession of the Misses Trevelyan.

Extracts from Will of Dame Anne Sherley

"a long cushion and a chaire of needleworke of apples.

"a long cushion of orange work.

"Sixe of my high stooles of silke needleworke.

"My chaire of silke needleworke.

"five of my chairs of cruell needleworke.

"my carpet of needleworke of gillyflores and woodbyns.

"my Turkey carpet of cowcumbers.

"My cabbage carpet of Turkey worke.

"my square carpet of Turkey worke wroughte into piramids and trafles (trefoils).

"a long cushion of trafles with severall beasts theron ymbroydered.

"a long cushion of the Irish stitch.

"my carpett of hawthornes and other flowers with a black ground.

"my longe carpet of right Turkeye worke, reade and yellowe.

"A square bord carpet of woodbyns.

"my cupborde carpet of woodbyns and gilly-flowers.

"my Turkey-worke carpett on the longest table in the dyning roome at London.

"a cupbord carpet of thistles."

An example of the value attached in Stuart times to needlework pictures is the interesting

portrait in the Ashmolean Gallery of Lady Betty Paulet, attributed to Daniel Mytens the elder (d. 1656), who painted in England in the reigns of James I and Charles I. She is painted holding in her left hand a picture of the Magdalen in needlework. The "English Connoisseur,"[1] in mentioning this picture gallery, speaks of "Lady Betty Paulet, an ingenious lady in the Duke of Bolton's family, in King James the First's reign, drawn in a dress of her own work, full length," whose gift of certain admirable needlework was accepted by the university in convocation, 9th July 1636. Some manuscript verses written in her honour have been preserved.[2] Judging by these, her "needle miracles" represented a series of scenes from the Life of Christ so skilfully that her

> Curious hand
> Has taught th' unlettered reader t' understand
> A written Gospell in each single twist.

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[1] Vol. ii, p. 80.

[2] MS. Malone, 21. They are addressed "To the Lady Pawlett on her needleworke sent to ye University of Oxon," and begin:

> "Our hasty zeale to boast yr gift and tell
> How we esteeme youre needle miracle
> Confounds our gratefull thoughts, wee gaze and see
> And in each thread admire a misterye
> Observe the circumflexed twists, the strange
> Delusion of ye colours, how they change
> And vary in each stitch. . . .
> Some milkemaid seamstress seeing this would cry
> 'Y' had stolne a peice of Rainbow from the Skie.'"

EMBROIDERED PORTRAIT OF CHARLES I IN LONG AND SHORT AND SPLIT STITCHES.
In the possession of Mrs. Head.

The time of James and Charles was the era of great ladies who were skilled in embroidery, and had often been taught by a tutor on that subject. It was also taught in girls' schools.[1]

Mrs. Hutchinson, in her "Memoirs," enumerates among the eight tutors she had at seven years of age, one for needlework; while Hannah Senior, about the same period, entered the service of the Earl of Thomond to teach his daughters the use of the needle, with the salary of £200 a year. The money, however, was never paid, so she petitions the Privy Council for leave to sue him.[2] When in 1614 the King of Siam applied to King James I for an English wife, a gentleman of "honourable parentage" offers his daughter, whom he describes of excellent parts for "music, her needle, and good discourse." These are the sole accomplishments he mentions. The bishops, however, shocked at the transaction, interfered and put an end to the projected alliance. The accounts of the education of two contemporaries, Lady Fanshawe[3] and Lady Halkett, so closely correspond that we may consider it to have been usually bestowed upon young ladies in the time

[1] Sir Hugh Campbell (of Cawdor Castle) sent his two daughters in 1677 to a school in Edinburgh, where they were taught music, dancing, fancy needlework, and pastry baking.

[2] P.R.O. Calendar of State Papers, Domestic, Charles I, vol. clxix, p. 12.

[3] Anne, Lady Fanshawe, 1625-80, "Memoir of Sir R. Fanshaw."

of Charles I. The former describes her own as including "working all sorts of fine works with the needle, learning French, singing, lute, the virginals and dancing." Of Lady Halkett[1] we are told that she and her sister "had masters for writing, speaking French, playing on the lute and virginals and dancing; and a gentlewoman was kept for teaching them all kinds of needlework." Somewhat later the first Duchess of Beaufort[2] is described as taking a tour every day of her life, in the morning, and visiting a gallery where her ladies sat, and divers gentlewomen commonly at work upon embroidery and fringe-making, for all the beds of state were made and finished in the house.

Nicholas Ferrar's establishment at Little Gidding in Huntingdonshire has been credited with the production of certain embroideries, especially embroidered books, but there is really no ground for this belief. Mr. Cyril Davenport notices that "certain technical shortcomings from a book-binding point of view" are to be found on authentic bindings which come from Little Gidding, while none of these is to be found in any embroidered books. Probably the belief that embroidered books were worked at Little Gidding rests on a passage in the "Worthies of England,"

[1] Anne, Lady Halkett, 1622-99, "Autobiography of Anne, Lady Halkett," Camden Society, 1873.

[2] Wife of 1st Duke of Beaufort (*circa* 1682).

NEEDLEWORK PICTURE ON SATIN, REPRESENTING A LADY OF THE REIGN OF CHARLES I.

In the possession of J. Law Adam, Esq.

by Fuller. Fuller says about the ladies there that their own needles were employed in learned and pious work to "binde Bibles." This probably only refers to the sewing of the leaves of the books upon bands of the back, which is done with needle and thread.[1] Besides, the interest in costume, which is so marked a feature of English embroidery of the seventeenth century where figures are introduced, seems inconsistent with the habits of the ladies of Little Gidding who wore "black stuff all of one pattern and always the same."

In upholstery a certain peculiar style of pattern, known in Italy as Bargello work, was worked in Italy in the seventeenth century for chairs. The original patterns were generally zig-zag bands dividing the ground. This work was introduced into England, and in Boughton House the settee and stools of Charles II date in the second State Room have coverings of this prismatic type of needlework which has lately again become fashionable.

The various stitches used in seventeenth-century embroidery were elaborately named and differentiated. In Taylor's "Needle's Excellency"

[1] "The ladies of Little Gidding did actually sew the backs of their books in a needlessly elaborate way, putting in ten or twelve bands, where three or four would have been ample" ("English Embroidered Bookbindings," Cyril Davenport).

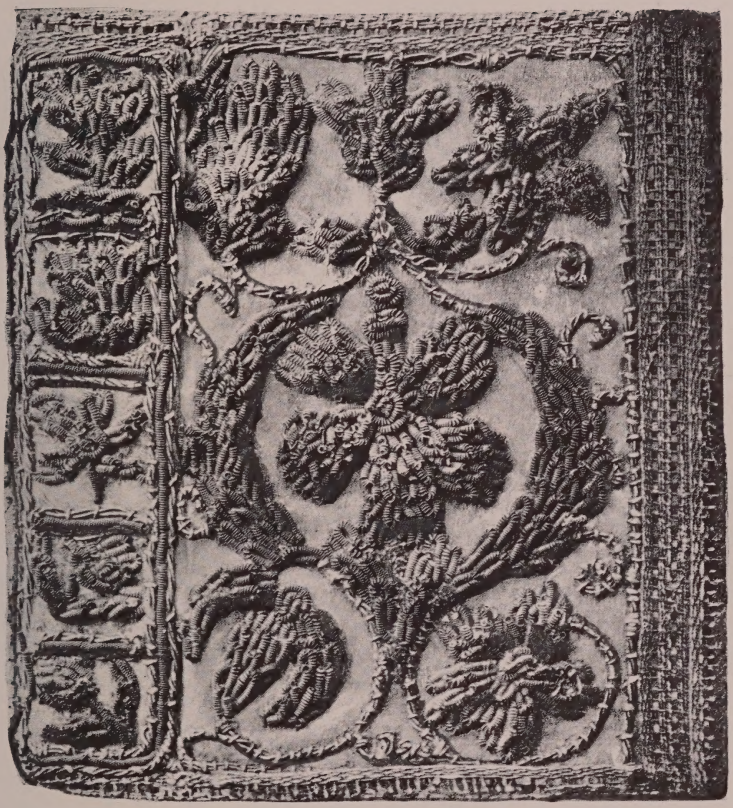
and in Randle Holme's "The School mistris' Terms of Art for all her ways of Sewing,"[1] many descriptive terms for various stitches are used, but unfortunately most of these can no longer be identified.

Randle Holme gives plat stitch and single plat stitch, Spanish stitch, true on both sides; tent stitch on the finger, tent stitch on the tent, Irish stitch, gold stitch, back stitch, Queen's stitch, satin stitch, fern stitch, new stitch, whip stitch, laid work, Fisher's stitch, finny stitch, rock work, nett work, tent work, frost work, finger work. "All of which," he adds, "are several sorts and manners of works wrought by the Needle with silk of Natures, Purles, Wyres, etc., which cannot be described."

A kind of metal embroidery, now known as purl, is very probably the same as that to which the word was applied in the seventeenth century. A thread with this name is mentioned in several places as having been used in the seventeenth century in England,[2] but there is no description of it, though it was certainly some kind of metal thread. What we now call purl is fine copper wire closely bound round with silk. This is then closely coiled round something like a fine knitting needle, and then pushed off in the form of a fine

[1] "The Academy of Armoury," Book III.

[2] "To pyrle wyer of golde or silver, wynde it upon a whele as sylke women do" (Palsgrave).



PSALMS. LONDON, 1646.

coiled tube. Any coloured silk can be used to "shade" the copper wire. Purl is always cut into short lengths for use, and threaded on the needle and fastened down like a bead.

Purl flowers are sometimes used as accessories to a design. On boxes and other ornamental productions of the period pieces of purl are not infrequently found laid flat, like little bricks; and houses, castles, etc., are often represented by means of it. Any colour of silk could be used in making purl, and the colours are generally skilfully blended. When used upon embroidered books—the most liable to wear and tear of all embroidered objects—purl is a very efficient protection of the more delicate silk-embroidered ground, and it is owing to its projecting surface that we possess some embroidered books in almost as good condition as when originally made. Sometimes whole pieces were worked in it, and in spite of the difficulties of the material, figure subjects were very occasionally attempted.

Spangles had appeared at an early date,[1] but

[1] "Spanges," or spangles of silver and gilt, are frequently mentioned as garnishing the harness of the horses of Edward IV. in his wardrobe accounts, and Elizabeth of York (June 1502) buys from a "coper smyth square pieces and sterrys, dropes, and pointes after silver and gold" for garnishing of jackets "against the disguysing." Linen embroidered with Spanish work is often garnished with groups of spangles. In Elizabeth's reign spangles, besides being lavishly used in embroidery, were used as incrustations upon needlepoint lace.

they are much more freely used in embroideries upon satin of the early half of seventeenth century; indeed, a quantity of small spangles almost covering the satin ground is a mark of an early date.

During the Stuart period there seems to have been a regular trade in embroidered Bibles and Prayer-books of small size, sometimes with floral, sometimes with scriptural, scenes. Books are sometimes found to have portraits of distinguished people embroidered on the covers—as, for example, the volume of Bacon's essays in the Bodleian collection which bears the portrait of the Duke of Buckingham—but these are hardly numerous enough to be considered as a class; they are generally of especially fine workmanship.[1] "Folios, and large books generally, are nearly always overcrowded in design, except when the decoration is of an heraldic nature. The purest and best designs and most beautiful workmanship are to be found on the smaller books with embroidered bindings; on these may be found the finest possible stitches, inlays of various materials, pearls, precious stones, and even effects produced by the use of water-colours. The stitch most generally used is satin stitch, rarely, however, except in combination with some stronger form of work, some cord, or raised border to protect it. Padded (or stump) work, with lace- or

[1] "English Embroidered Bookbindings," Cyril Davenport.

STUMP-WORK PICTURE REPRESENTING THE JUDGEMENT OF PARIS.
EARLY SEVENTEENTH CENTURY.
In the possession of Sir Anthony Cope, Bart., at Bramshill.

button-hole stitched figures was applied to books apparently for a short time during the reign of Charles I, though frequent instances of it are known in ordinary embroidery both before and after that period." It is obviously most unsuitable for the decoration of the covers of a book, and is never found there in the very high relief to be met with in some stump-work pictures.

At most periods, and during the prevalence of most styles of the art in England, there seems to have been a marked liking for the use of metal threads and cords; some books are entirely embroidered in purl work—the most lasting and best preserved of all embroidered book-coverings. Besides purl, "odd little edgings of silver or gold punched out into running patterns are frequently seen marking the designs or the borders of garments and the numbers and combinations of gold and silver gimp, cord, and braid are innumerable. Sometimes they have a silk foundation, and sometimes not; minute flat ribbons of silver and gold are seen fastened down with silks in different patterns"; and very often, too, small metal spangles are employed, either stitched down with a piece of purl, or a seed pearl or bead. Sometimes flat pieces of metal were cut to shape and stitched down, as in one instance where the corners of the book were trimmed with the rays of the sun, cut in gold.

Common though embroidered books must have

been during the earlier part of the seventeenth century, it is certain that the finer specimens were highly prized, and beautifully worked bags were often made for their protection. These bags are always of canvas, and have ornamental strings and tassels. Most of them are decorated in the same way, the backgrounds being of silver thread with a design in tent-stitch (*petit-point*). Besides these very ornamental bags others of quite simple workmanship are occasionally found worked in outline with coloured silks. As well as the embroidered bags, certain rectangular cloths, variously ornamented, some richly, some plainly, were made and used for the protection of embroidered books. These, like the bags, only seem to have been used during the seventeenth century.[1]

Richly embroidered and perfumed gloves were worn, especially by royal persons, during the seventeenth century, and were a very expensive item in their accounts. A pair of gloves belonging to James I was among the curiosities of Strawberry Hill. "These gloves were of strong brown leather, lined with soft white skin, the seams sewn with silk and gold thread. The embroidery, in gold and silver thread, is worked on dark crimson satin, and the cuff, lined with crimson silk, is edged with a full fringe of crimson silk and gold thread; the cuff-bands of crimson

[1] "English Embroidered Bookbindings," Cyril Davenport.

NEEDLEWORK PICTURE IN SILK, IN VARIOUS STITCHES.

In the possession of the Duchess of Wellington.

ribbon are edged with open-work loops of gold wire." Horace Walpole describes his reception of twenty-two guests (mostly foreigners) "at the gates of the castle, dressed in the cravat of Gibbon's carving, and a pair of gloves embroidered up to the elbows, which had belonged to James I. The French servants stared and firmly believed this was the dress of English country gentlemen."

A pair of leather gloves, said to have been given by Henry VIII to Sir Anthony Denny, has white satin-covered gauntlets cut into panels, and embroidered with blue and red silk with applied raised padded work, and is further enriched with seed pearls, gold thread and spangles. In the panels of the gauntlets appear the crown over the Tudor rose alternated with the thistle, which, together with the character of the design, renders it more probable that they were the pair given by James I to Sir Edward Denny, who, as sheriff of Hertfordshire, received the King during his journey from Scotland.

At Wroxton Abbey, Oxon, two splendid specimens of hawking gloves are preserved, said to have been worn by James I when he visited the Abbey to stand godfather to one of the children of the North family, and was entertained with sports, hawking and bear-baiting. "They are *en suite* with a hawking pouch and lure. The design of the embroidered pouch corresponds with that of the gloves, and consists of a trail-branching pattern

formed of the blackberry, in flower and fruit, and the mistletoe, possibly symbolical of the season when the sport of hawking was most in vogue."

A glove of white or pale buff-coloured leather, embroidered and fringed with silver, one of a pair worn by Charles I on the scaffold, was exhibited in London in 1889, and is the property of Mr. V. F. Bennet-Stanford; but gloves of the latter half of the seventeenth century are not so interesting or elaborate in their decorations as those of an earlier date.

Some embroideries of the late seventeenth century are designed upon a far larger scale. These hangings, bed-curtains, quilts, and valances are of linen or of a mixture of linen and cotton, and one type is embroidered with bold, freely designed patterns in worsteds. They are worked almost always in dull blues and greens, mixed with more vivid greens and some browns but rarely any other colouring. A few examples are known in which the prevailing tone is shades of red. Near the bottom is indicated a strip of ground varied with little hillocks, and sometimes dotted with small animals, and a pagoda-like building is sometimes introduced. From the ground rise stems (which generally assume a serpentine form) which throw out large purely conventional curling leaves and flowers, which are charged with small open devices. Birds are frequently scattered among the branches. The pattern schemes of these beautiful

NEEDLEWORK PICTURE IN LONG AND SHORT STITCH.
CHARLES II PERIOD.
In the possession of Mrs. Head.

and curious embroideries are doubtless derived from colour-printed cottons, "palampores" from Masulipatam, where an agency was established in 1610-11, for the East India Company.[1]

Many of these palampores have remarkable tree and leaf patterns, composed of symmetrical interlacements of branches, bearing ornamental leaves, flowers, etc.

The cumbersome quaintness of the leaves and fruits in English work is chiefly due to the bold and untutored design of the seventeenth century.

The design frequently met with, of a stag pursued by a leopard, has been interpreted as showing traces of Persian symbolism and representing the leopard (care) pursuing the stag (the soul) through the tangled forest of this life. Miss Rose Kingsley has a very fine set comprising bed-hangings and chair seats of the same design. This set is in perfect preservation, and the original fringe and the balls of crewels with which the piece was worked add greatly to its interest.

The work has lasted until now, partly because the crewels first manufactured were of excellent quality; partly because there was no gold or silver thread introduced to make it worth any one's while to destroy them at a time when drizzling was a fashionable pastime; partly because these curtains remained in constant use; even after they had

[1] A. S. Cole, "Art Workers' Quarterly," April 1906.

ceased to be fashionable ornaments for sitting- and bed-rooms, they were either relegated to the servants' apartments, or given to dependants—so that they have not fallen a prey to moth. In many cases the ornament has survived the stout linen grounds on which it was worked.

Another type of design has isolated sprays of flowers scattered at intervals over the whole surface. Another is "divided into narrow upright panels by borders of flowering stems, with a row of floral sprays running down the middle of each panel."[1]

It is probable that none of these hangings are earlier than the middle of the seventeenth century, and the greater part belong to the latter half of that century.

Somewhat allied to these types are the Hatton Garden Hangings, probably embroidered soon after the middle of the seventeenth century. In this case, however, the canvas ground is completely hidden by embroidery of coloured wools. As the needlework picture was influenced by tapestry, so probably was this type of embroidery which has several points such as colouring and treatment of ornament, in common with such English tapestries as the Huntingdon Wall[2] Hangings in the Victoria and Albert Museum.

[1] "English Embroidery," A. F. Kendrick.

[2] "A Supplemental Descriptive Catalogue of Embroideries and Tapestry Woven Specimens, acquired for the South Kensington Museum, 1890-94," A. S. Cole.

CREWEL-WORK HANGINGS. TEMP. WILLIAM III. PROBABLY WORKED IN SCOTLAND.

CHAPTER IV

ORANGE AND GEORGIAN PERIODS

The work of Queen Mary.—Embroidery for the upholstery of furniture during the Orange and Georgian periods.—Appliqué work for upholstery.—Carpet-work.—The influence of Chinese art upon English embroidery.—The universal practice of needlework among women in the eighteenth century.—Bed-hangings in the reign of William and Mary.—Increased tendency to naturalism in design.—Bed-hangings worked by Mrs. Pawsey at Hampton Court.—Mrs. Delany a typical amateur of embroidery.—Embroidery applied to costume.

THE fashion for needlework was stimulated after 1688 by the personal taste of Queen Mary, who, according to Sir Charles Sedley,

> When she rode in coach abroad
> Was always knotting thread;

and Bishop Burnet, her biographer, adds: "It was a strange thing to see a queen work so many hours a day."

Again, Celia Fiennes, who travelled through England on a side-saddle in this reign, notices in the "Queen's closet" at Windsor "the hangings, Chaires, Stooles, and Screen the same, all of Satten stitch done in worsteads, beasts, birds, ymages, and ffruites all wrought very ffinely by Queen

Mary and her Maids of Honour." She also notices: "One roome hung with cross-stitch in silks . . . the Chairs Cross-stitch and two stooles of yellow mohaire wth cross-stitch . . . an Elbow Chaire tent-stitch." A chair at Hampton Court Palace, one of a set of six, is still covered with the original needlework made by Queen Mary and her ladies-in-waiting. Private households were equally industrious in working crewel bed-hangings and cross-stitch and tent-stitch upholsteries.

This continued through the reign of Anne and the greater portion of the eighteenth century, and many settees, easy chairs, and love-seats are covered with this work. At Bramshill there are two settees and an armchair in the State Drawing-room worked in brightly-coloured wools, in cross-stitch, enclosing medallions of *petit-point*. These were worked by Alice, Lady Cope, early in the eighteenth century.[1] Needlework for the covering of such large pieces of furniture must have taken a considerable time to complete, and as it was generally designed to fit an especial piece, this accounts for the contemporary under-covering of old silk which is so frequently found under needlework of this class. Mrs. Delany writes to a friend: "I have packed up a box of needlework for you—the great chair that was begun so long ago, with all the worsteds and silks that belong to it."

[1] She married Sir John Cope in 1696, and died in 1749.

QUILT EMBROIDERED IN COLOURED SILKS, REPRESENTING A GENTLEMAN AND LADY (TEMP. WILLIAM III) AND AN ORANGE TREE.
In the possession of Trehawke Kekewich, Esq.

Panels were usually made in shapes to fit the sides, seats, and backs of chairs and settees. The designs—landscapes with shepherds and shepherdesses or other figures, the armorial bearings of the family, or a vase of flowers—are worked in wools on coarse linens or canvas, with silks for the high lights. In the Victoria and Albert Museum is one of these embroidery panels, which represents a vase of flowers, the ground being covered with a diaper pattern in cream-coloured silk. Beneath the basket is worked the name "Elizabeth Russell," with the date 1730. In the possession of Lord Fitzhardinge are one long and two small settees and four chairs worked by Elizabeth Drax, who married the fourth Earl of Berkeley in 1744. Her initials, "E. A. B." are introduced under the coat of arms, surrounded by sprigs of brilliantly coloured flowers on a brown ground.

Examples of embroidery for upholstery purposes are the chair and screen in the possession of Sir Robert Gresley. Specimens of *appliqué* work for upholstery are comparatively rare, and not so lasting as cross-stitch and tent-stitch embroideries upon canvas. At Penshurst the William and Mary furniture of "Queen Elizabeth's Room" is covered with *appliqué* work, which now shows signs of considerable deterioration. It was originally made to match the wall-hangings of *appliqué* work.

Our ancestors considered the coverings and trimmings of furniture as important as its manufacture, and in descriptions of individual pieces the coverings are more frequently mentioned than the carving. Every variety of covering was used at the time, and the materials employed represented a good deal of expenditure in both time and money. Chintz, sometimes even delicately embroidered, was used to protect the highly prized velvets, damasks, and needlework. In 1757 Mrs. Delany, one of the most celebrated needlewomen of the eighteenth century, wrote as follows to her friend Mrs. Dewes: "I am glad you are going to work covers to your chairs. I think you must alter your pattern, for they will have more wearing and washing than the bed and curtains. . . . The border will be too broad; something of the same kind of border to the bed, with the mosaic pattern in the middle, and, instead of cloth, fill up part of it with silks and thread."

There is an elaborate bed-quilt at Madresfield Court, said to have been worked by Anne (whilst Princess) and her friend Lady Marlborough. Carpets of the time, some of considerable size, are also in existence, and are composed of needlework in fine stitch. A specimen, dating from about 1690, in the possession of Mr. Percy Macquoid, has a blue groundwork covered with a yellow trellis, the centre and border being in a bold design of flowers and foliage in brilliant

PETIT-POINT PICTURE REPRESENTING WILLIAM AND MARY.
In the possession of Mrs. F. R. Palmer.

colours. This carpet measures 12 ft. by 9 ft., and the amount of work entailed must have been enormous, as it weighs over 23 lb.[1]

In "Leaves from the Note-books of Lady Dorothy Nevill," that lady, who presents an interesting link between the present and the past, writes that at Wolterton was a "carpet, cross-stitch, worked all in one piece by my great-grandmother, Lady Walpole," and that "needlework carpets were much valued by the families to whom they belonged. There is still, I believe, at Croome, a portion of such a carpet which once covered the floor of a boudoir in the family mansion in Piccadilly, now long since passed into other hands; whilst at Apethorpe, in Northamptonshire, there used to be a very large needlework carpet which had been presented to that Lord Westmorland who had been Ambassador in Vienna, having been worked by the ladies of that city by way of especial compliment." She adds that "old Lady Suffield, besides presenting my father with her portrait by Sir Thomas Lawrence, also gave him a mat or rug which she herself had worked—a curious survival in comparatively recent times of the once popular carpet work."

Towards the close of the seventeenth century stump-work went out of fashion with apparent suddenness. The fancy for ornament in the

[1] "History of English Furniture," by Percy Macquoid.

Chinese style, introduced by William III from Holland—the Dutch were large importers of Chinese goods, china, etc.—was partly responsible for the change, for, from the accession of William till the death of Queen Anne, the ties between England and the Low Countries were very close. The furniture of this period was Anglo-Dutch, with Chinese influence as a dominant note, and, in the domain of embroidery, people turned their attention to the making of linen and cotton hangings and counterpanes, with travesties of ornamental patterns in crewels. A great quantity of Oriental stuffs was imported before 1700, and would have an influence upon the designs for hangings, bed furniture, etc. No doubt much of this embroidery was derived and copied, as Sir William Chambers suggests that the "Chinese furniture" of Chippendale and his contemporaries was somewhat later, from "the lame representations found on porcelain and paper-hangings."

Defoe, in his "Weekly Review" dated 31st January 1708, gives a picture of the former popularity of the chintz (before 1700), "when curtains, cushions, chairs, and at last beds themselves, were nothing but calicoes and Indian stuffs." In 1700 it was enacted that "from and after the twenty-ninth day of September, 1701, all wrought silks, Bengals, and stuffs mixed with silk or herba, of the manufacture of China, Persia, or the East Indies, and all calicoes, painted, dyed,

CHAIR AND SCREEN, WITH NEEDLEWORK IN *PETI*

In the possession of Sir Robert

NT AND CROSS-STITCH, TEMP. WILLIAM III.

y, Bart., at Drakelowe.

printed, or stained there, which are or shall be imported into this kingdom, shall not be worn or otherwise used in Great Britain."

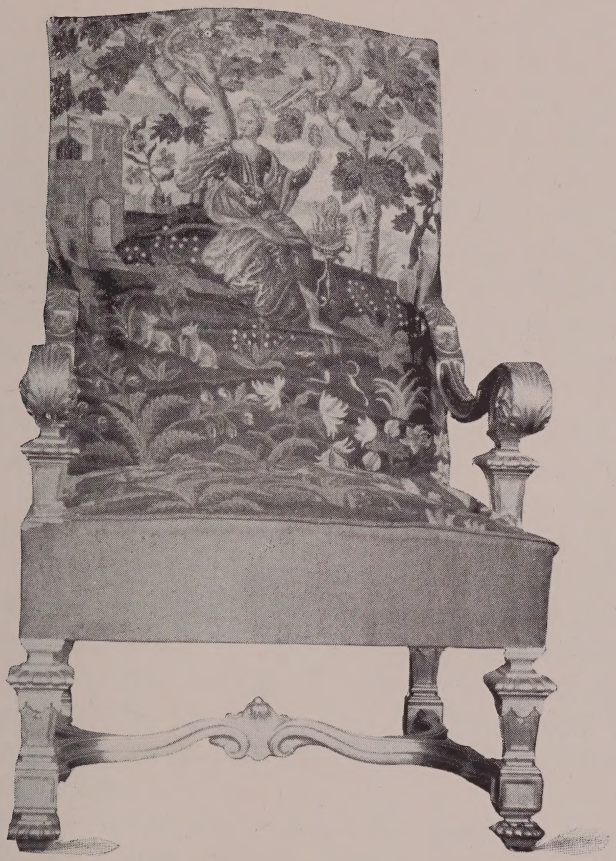
Defoe, in his "Tour through Great Britain," notices Queen Mary's "fine chintz bed" (then a curiosity) at Hampton Court Palace, and at Windsor "a bed hung with Atlass and Magglapatan chintz." Evelyn again notes among a collection of rarities sent from the Jesuits of Japan and China to their order at Paris, but brought to London by the East India ships, "glorious vests wrought and embroidered on cloth of gold, but with such lively colours that for splendour and vividness we have nothing in Europe that approaches it . . . flowers, trees, beasts, birds, wrought in a kind of sleve silk very naturall" (22nd June 1664); and this brilliancy of colour would be very noticeable at a time when English needlework had been through a phase of dark colouring, with blues and greens predominating.

Certain Oriental peculiarities—a broken and zigzag ornamentation, and the introduction of a long-tailed, fantastic bird, the mythical Chinese phoenix—may be noticed among these English embroideries, and the flowers are designed on Chinese models.[1] The settee from Bramshill shows some of these Chinese characteristics naïvely rendered. A good example of this Chinese

[1] English early eighteenth century. The general design and treatment of the flowers suggest a Chinese influence.

influence is a piece of embroidery on white silk, in the Victoria and Albert Museum,[1] done in short and long stitches with various coloured silks, in a design composed of flowering and leafy stems starting from masses of rock-shapes, covered with zigzags of green and yellow. Fantastical birds of long plumage are placed on the branches of the stems, and interspersed are butterflies and insects. A good example of Chinese influence may be seen in the bed-hangings worked in white cord about 1690, at Ewhurst Park, near Basingstoke, in the possession of the Duke of Wellington. The design is probably taken from some Chinese wall-paper. Such Oriental papers were in wide request during the last years of the seventeenth as well as the eighteenth century. Mrs. Delany, writing in 1746, speaks of the Oriental taste at Cornbury, where "the finest room is hung with flowered paper of grotesque pattern, the next room is hung with the finest Indian paper of flowers and all sorts of birds; the ceilings are all ornamented in the Indian taste . . . the bed-chamber is also hung with Indian paper on a gold ground, and the bed is Indian work of silks and gold on white satin." The graceful, fantastic birds, wading and swimming in the water, the reeds and water-flowers, and the spirit of the composition and the spacing of the ornament are Oriental in treatment.

[1] 39—1876.



CHAIR WITH UPHOLSTERY OF NEEDLEWORK IN
PETIT-POINT AND CROSS-STITCH
(TEMP. WILLIAM III)

In France also the Chinese influence upon embroidery was to be observed. It seems probable that embroidery was producible in the Far East at a minimum cost, and so tempted the enterprise of Portuguese and Dutch merchants who were almost the only traders with these distant parts. Many people sent out their clothes, ready cut out to be embroidered in China. St. Aubin writes that in his day embroideries done with fine and evenly whipped cords and gimps came into fashion. "This," he says, "we owe to the Chinese, by whom many embroideries, most precise in regularity, have been made up for our dandies."

This Oriental influence died out as the eighteenth century advanced, though isolated examples showing Chinese influence are met with, when some special piece of Chinese embroidery was copied or adapted. The Marquis of Cholmondeley has in his possession bed-hangings of white silk, embroidered with an Oriental design in colours, the back and tester being of satin with Chinese needlework, whilst the quilt and cushions are an English reproduction of the same design dating from about 1750.

Needlework pictures were still worked, and when finished were glazed and hung upon the walls like pictures, and Celia Fiennes noticed, in her tour through England, "many fine pictures, under glasses, of tent-stitch, satten-stitch, gumm, and straw-work." The excessive devotion to needle-

work—so universal in the eighteenth century, when even the virile Lady Mary Wortley Montagu gives her opinion that "it is as scandalous for a woman not to know how to use a needle as for a man not to know how to use a sword"—is lightly rebuked by Addison. The "Spectator" tells the story of some young ladies, educated by a notable mother, whose whole time was so devoted to working "sets of hangings" and cushions that they had never learnt to read and write! There is an amusing "correspondence" in the "Spectator," in which Addison's delicate contempt for the laudable mystery is plainly visible.

"A venerable correspondent writes to the Spectator upon the behaviour of a couple of nieces 'who so often run gadding abroad that I do not know when to have them. Those hours which in this age are thrown away in dress, play, visits and the like, were employed in my time in writing out receipts, or working beds, chairs and hangings for the family. For my part I have plied the needle these fifty years, and by my good will would never have it out of my hand. It grieves my heart to see a couple of proud idle flirts sipping their tea, for a whole afternoon, in a room hung round with the industry of their great grandmothers. Pray, sir, take the laudable mystery of embroidery into your serious consideration."

In obedience to the commands of his venerable correspondent Mr. Spectator duly weighs this

SETTEE WITH COVERING OF NEEDLEWORK (CROSS-STITCH AND *PETIT-POINT*).
In the possession of Sir Anthony Cope, Bart., at Bramshill.
Worked by Alice, Lady Cope, between 1696 *and* 1749.

important subject. "What a delightful entertainment must it be to the fair sex, whom their native modesty, and the tenderness of men towards them, exempts from public business, to pass their hours in imitating fruits and flowers, and transplanting all the beauties of nature into their own dress, or raising a new creation in their closets and apartments? How pleasing is the amusement of walking among the shades and groves planted by themselves, in surveying heroes slain by their needle, or little cupids which they have brought into the world without pain?

"This is, methinks, the most proper way wherein a lady can shew a fine genius, and I cannot forbear wishing, that several writers of that sex had chosen to apply themselves rather to tapestry than rhyme. Your pastoral poetesses may vent their fancy in rural landscapes, and place despairing shepherds under silken willows, or drown them in a stream of mohair. The heroic writers may work up battles as successfully, and inflame them with gold, or stain them with crimson.

"... Another argument for busying good women in works of fancy, is, because it takes them off from scandal, the usual attendant of tea-tables, and all other unactive scenes of life. While they are forming their birds and beasts, their neighbours will be allowed to be the fathers of their own children: and whig and tory will be but seldom mentioned, where the great dispute is, whether

blue or red is the proper colour. How much greater glory would Sophronia do the general, if she would choose rather to work the battle of Blenheim in tapestry, than signalize herself with so much vehemence against those who are Frenchmen in their hearts."[1]

In a later number of the "Spectator," the "lively Cleora" flouts Mr. Spectator's ironic suggestions, and says that the "tedious drudgeries" of needlework were fit only for the Hilpas and Nilpas that lived before the flood, and that she herself prefers the fashionable gilt-leather for furniture to the toils of the needle.

The labour expended in such work must have been immense, and there must have been many workers who almost rivalled Addison's imaginary matron who should have it inscribed upon her monument that "she wrought out the whole Bible

[1] He humbly submits the following proposals to all mothers in Great Britain:

"I. That no young Virgin whatsoever be allowed to receive the addresses of her first lover but in a suit of her own embroidering.

"II. That before every fresh humble servant, she be obliged to appear with a new stomacher, at the least.

"III. That no one be actually married, until she hath the child-bed pillows, etc., ready stitched, as likewise the mantle for the boy quite finished.

"These laws, if I mistake not, would effectually restore the decayed art of needlework, and make the virgins of Great Britain exceedingly nimble-fingered in their business" ("Spectator," No. 606).

PIECE OF EMBROIDERY ON WHITE SILK, DONE IN SHORT AND LONG FEATHER STITCHES WITH COLOURED SILKS.
EARLY EIGHTEENTH CENTURY.

In the Victoria and Albert Museum.

in tapestry, and died in good old age after having covered three hundred yards of wall in the Mansion House."

The subjects, it will be seen from extant examples, were pastoral, and during the first fifty or sixty years of the eighteenth century Scriptural incidents were not popular in needlework. The Englishwoman's library of one Book had been augmented, and her horizon enlarged. Meanwhile the needlework, unfortunately, had deteriorated.

The needlework picture of the Queen Anne and Early Georgian periods is a revival of the earlier tent-stitch or *petit-point* picture. But while the earlier *petit-point* was worked entirely in that stitch, the Queen Anne work was usually mixed. Sometimes cushion-stitches, etc., were introduced in the background and in certain details; sometimes the figures were worked in *petit-point*, while the background was filled in with the more rapidly worked cross-stitch. Di Vernon instances, among the more feminine accomplishments she had discarded, "working cross-stitch," and notes among the symbols of orthodox femininity "a shepherdess worked in worsted."

At Penshurst is a characteristic needlework picture executed by Lady Betty Sidney, who was a lady-in-waiting to Queen Anne. This panel, which was once part of a cabinet, represents a cherry-tree, with a man and woman gathering cherries, and baskets filled with fruit. The piece

is dated 1719, with the initals "E.S." above the date. At the top is the Sidney porcupine; at the bottom the pheon, with the motto QVO FATA VOCANT. The story runs that this panel represents a cherry tree which Queen Anne noticed when driving to Richmond. She ordered the cottager to supply her with a quantity of the fruit, which she would take home on her return.

A good example of Queen Anne needlework is the "Baptism of the Ethiopian Eunuch by St. Philip," in the Victoria and Albert Museum. The background is crowded with the paroquet and the flying bird and the immense leaves and blossoms usual on bed-hangings of the day. A card-table at Penshurst, dating from about 1720-30, has a top covered with an elaborate mythological scene in *petit-point*, similar in style to the "Baptism of the Ethiopian Eunuch"; the story of the "Rich Fool" is probably intended. The principal personage, with a plumed turban, is standing in a boastful attitude; to his left two workmen are digging foundations of some building. In the background a building in the classic style is in process of erection, while flying from the skies is Mercury with his caduceus. In the distance is a windmill, which supports the theory that it is a granary upon which the workmen in the foreground are engaged. In these two examples of later *petit-point* an attempt is made to give the scriptural personages appropriate and Oriental costumes,

NEEDLEWORK PICTURE IN *PETIT-POINT* AND CUSHION STITCHES.
QUEEN ANNE PERIOD.
In the possession of Mrs. Head.

unlike the less sophisticated earlier work where the fashion of the day was steadily adhered to.

Bed-hangings, until the reign of William and Mary, had principally consisted of silk damasks, plain velvets embroidered in silks and gold thread, or of needlework. During the reigns of William and of Anne the hangings were composed of chintz, or of figured velvets trimmed with galon. Bed-hangings embroidered in gold, though exceptional, evidently still continued to be bought and sold. In 1704 a gold-embroidered bed was advertised in the "Postman" as a prize in a lottery, though it does not follow that the make of the bed was contemporary with the notice.[1]

Worsted work for bed furniture and hangings was in vogue after the seventeenth century, but the designs are of a very different character. Silk, too, probably replaced worsted for large pieces, and pieces of silk embroidery upon silk or linen grounds with light floral patterns are often met with. The increased tendency to naturalistic treatment is very noticeable in this work—there is less design and more direct imitation of nature. A quilt worked by Mrs. Delany, about 1750, is de-

[1] "A Rich Bed . . . in which no less than Two thousand ounces of gold and silver wrought in it, containing four curtains, embroidered on both sides alike, on a white silk Tabby; three Vallains with tassels, Three Basses, Two Bonegraces and four Cantoneers embroidered on gold Tissue Cloth, cost £3000, put up at £400" (quoted in Macquoid's "History of Furniture").

scribed as of "white linen worked in flowers, the size of nature, delineated with the finest coloured silks in running stitch, which is made use of in the same way as by a pen etching on paper; the outline was drawn with pencil. Each flower is different, and *evidently done at the moment* from the original."[1] As a result of this direct copying from nature, flowers are shaded to have the appearance of relief.

The same naturalistic tendency is observable in the hangings of a bed still preserved at Hampton Court, which was probably designed by Robert Adam for Queen Caroline, wife of George III; while the garniture was embroidered by a Mrs. Pawsey, who started a school of needlework at Aylesbury.[2] The curtains and valences are of pale lilac silk, embroidered in silk with groups of flowers of brilliant colouring and of tasteful execution. The back is of cream silk embroidered in a graceful composition of flower wreaths centring in a vase filled with a mass of roses, lilac, and anemones. "The embroidery," writes Mr. Macquoid, "is of high finish, and a pictorial realism is attempted both in colour and form that was unknown until this date, resembling, in effect, the contemporary silk tapestries manufactured in France and signed Neilson."

In ordinary bedrooms embroidered linen hang-

[1] "Letters of Mrs. Delany," vol. ii, p. 581 n.
[2] "Hampton Court," by W. H. Hutton, 1896.

NEEDLEWORK PICTURE IN *PETIT-POINT*. EARLY EIGHTEENTH CENTURY.
In the possession of Mrs. Head.

ings for beds were used. These Georgian linen hangings, however, have nearly all disappeared, and others, in which the work has been reapplied, have lost much of their interest. In 1743 Mrs. Delany wrote to Mrs. Dewes, her fellow-enthusiast in needlework, about a bed which was their joint work. The ground was nankeen, worked all over with patterns described separately by Mrs. Delany; the patterns were leaves united by bows of ribbon cut out in white linen and sewn down with different varieties of white thread.

Similar careful drawing from Nature is observable in the coverings of a set of eight chairs[1] at Glemham, of a pattern exactly represented in the "Director" of Chippendale (1762). The coverings for these chairs were designed and worked by Lady Barbara North, daughter of the eighth Earl of Pembroke and wife of Dudley North. The original designs and separate studies for each flower and bird existed at Glemham until lately.[2]

From Mrs. Delany it would appear that design, when not a frank transcript from Nature, was, like much of the fashionable furniture of the period, in the rococo style.[3] A pattern of "festoons of shells,

[1] The property in 1908 of the Hon. Charlotte Maria, Lady North, and R. Eden Dickson, Esq.

[2] Illustrated in Macquoid's "History of Furniture," vol. iii, pl. xv, figs. 189, 190.

[3] "Lady Huntingdon's petticoat was black velvet embroidered with chenille, the pattern a *large stone vase* filled with *ramping flowers* that spread almost over a breadth of the petticoat from

coral, corn-flowers and sea weeds" upon the Duchess of Bedford's petticoat is mentioned by her. A petticoat in the Victoria and Albert Museum belongs to this period, with its sprawling branches of leaves, flowers, and fruits springing from fanciful rockwork, and its bridges, upon which and by their sides are houses, roadways, and trees. Considering what Chippendale attempted in some of his more elaborate designs for furniture, such a collection of *motifs* will not appear unusual. Sometimes Mrs. Delany records a design which seems to be a survival from the crewel hangings of the preceding century. "The Duchess of Queenberry's clothes pleased me best," she writes. "They were white satin embroidered, the bottom of the petticoat *brown hills* covered with all sorts of weeds, and every breadth had an *old stump of a tree* that ran up almost to the top of the petticoat, broken and ragged, and worked with brown chenille, round which were twined nasturtiums, ivy, honeysuckles, periwinkles, convolvuluses, and all sorts of twining flowers, which spread and covered the petticoat. Vines with the leaves variegated as you have seen them by the sun, all rather smaller than Nature, which makes

the bottom to the top; between each vase of flowers was a pattern of gold shells and foliage embossed and most heavily gilt . . . it was a most laboured piece of finery, the pattern much properer for a stucco staircase than the apparel for a lady" (letter dated January 1738-39, "Mrs. Delany's Letters").

PORTION OF BED-FURNITURE, WITH WHITE CORD EMBROIDERY. LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY.

In the possession of the Duchess of Wellington, at Ewhurst Park.

them look very light; the robings and facings were little green banks with all sorts of weeds, and the sleeves and the rest of the gown loose twining branches of the same sort as those on the petticoats; many of the leaves were finished with gold, and parts of the stumps of the trees looked like the gilding of the sun."

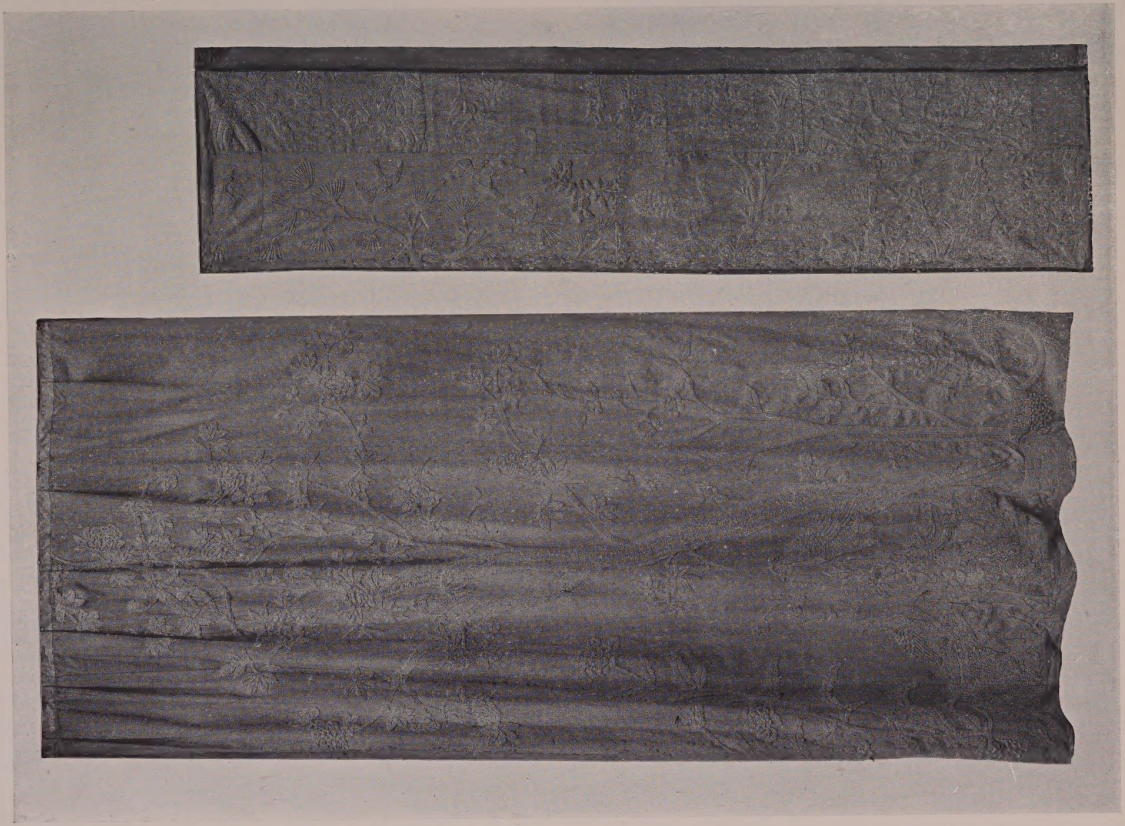
Men's coats and waistcoats were richly embroidered in silks along the edge of the front, tail, and sleeves, and about the pockets. Foreign gold and silver embroidery was at this time prohibited, as the following from the "Gentleman's Magazine"[1] of 1752 will show. "A parcel of waistcoats, embroidered with foreign gold and silver which were lately seized at a taylor's house, who must pay the penalty of £100 pursuant to Act of Parliament, were publicly burnt in presence of the custom-house officers and others."

Men of fashion, however, continued to have their coats and waistcoats embroidered in France, which led the way in this art. These minute flowery sprays, designed in refined taste, are among the most pleasing results of the art of embroidery at this time. Floss and spun silks were made up into different kinds of threads, such as gimps and chenilles, and even small narrow ribands; and these varieties were combined with embroidery. Gold and silver were also freely

[1] Vol. xxii.

used, together with beads and spangles of all sizes, as wires and little bars, in laminations, in bullion, as frizzed thread for chain-stitch work and narrow flat braids.

Lady Llanover, who edited Mrs. Delany's correspondence, writes with enthusiasm of the amount of needlework designed and worked by that lady "as an extraordinary exemplification of what *may be* achieved by human industry and ingenuity aided by a natural talent." She gives a brief list of some of her works, among which are "a number of chairs, the backs and seats of which are embroidered in a manner entirely different to anything that has ever been done for a similar purpose. They consist of magnificent groups of flowers from nature, some on light, some on dark grounds, all different from each other, and all executed in worsted chenille, possessing the finest semitones of colour. Some of these chairs were worked in embroidery stitch upon canvas, . . . in other sets of chairs cloth was used as a ground." It is difficult to see where Mrs. Delany's originality comes in, except in the use of chenille for upholstery purposes. According to Lady Llanover, Mrs. Delany never used silk for furniture, but only woollen or linen materials, and her worsted chenilles made on linen thread were never attacked by moths. Besides upholstery work, Mrs. Delany also did fine work in silks, which, according to her partial editor, "deserve



PORTION OF BED-FURNITURE, WITH WHITE CORD EMBROIDERY. LATE SEVENTEENTH CENTURY.

In the possession of the Duchess of Wellington, at Ewhurst Park.

framing and being put under glass as a visible proof of what embroidery can and ought to be."[1]

The specimens described all show the tendency to naturalistic ornament before alluded to; and attempting to rival with the needle a very fine painting from nature." An interest in "plants" is noted as a distinguishing quality of a girl who is recommended to Mrs. Delany, and is an embroideress by profession.[2]

The originality and beauty of Mrs. Delany's designs and execution of work on muslin and net are also mentioned.

The extent of a lady's activities in the latter

[1] "A black satin court petticoat covered with sprays of natural flowers in different positions, including bugloss, auriculas, honeysuckle, wild roses, lilies of the valley, white and yellow jessamine, interspersed with small single flowers.

"A white silk apron composed of sprays of jessamine, each different from the other, yet forming a complete whole, filled up and interspersed with insects, among which are moths and butterflies, bees, dragon-flies, ladybirds, and even a small snail with its shell.

"An apron of thick nankeen-coloured silk embroidered with purple and white violets and leaves in hard twisted silks. The whole may be compared to a very fine painting from nature, very much raised from the silk ground."

("Autobiography and Correspondence of Mary Granville, Mrs. Delany," second series, Appendix.)

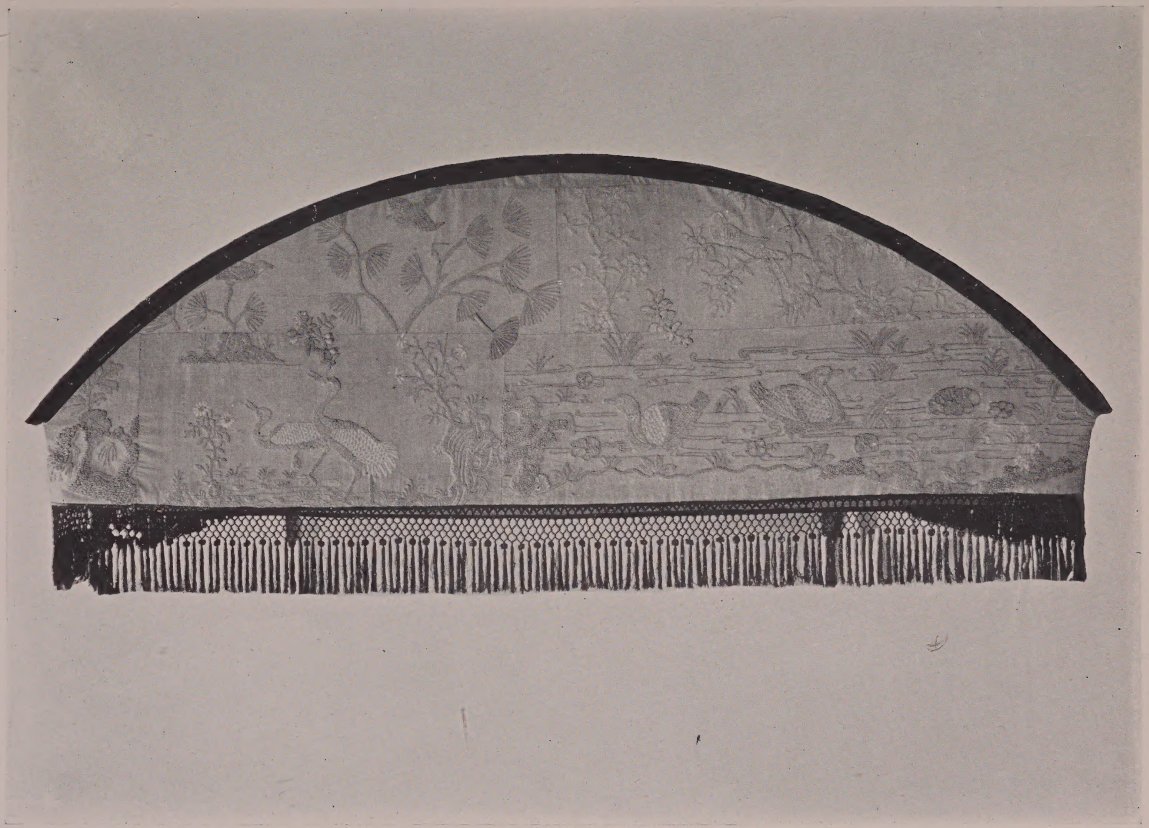
[2] Lady Llanover adds an amusing note that the uncle of this girl "did not consider it necessary to apologize for his niece being an embroidress by profession or pretend that she was anything else," and the fact that Mrs. Delany was an *amateur* is constantly insisted upon.

half of the eighteenth century may be gathered from the words of a Miss Hutton (1756-1846), who, in her eighty-ninth year, drew up the following curious account of her labours. After her death it was printed in the "Gentleman's Magazine": "I have made furniture for beds, with window curtains and chair and sofa covers; these included a complete drawing-room set. I have quilted counterpanes and chest covers in fine white linen, in various patterns of my own invention. I have made patchwork beyond calculation. . . . I worked embroidery on muslin, satin, and canvas, and netted upwards of one hundred wallet purses."[1]

Miss Hutton designed her own patterns, but there were, no doubt, semi-professional designers who would draw them, such as Walter Gale, schoolmaster, of Mayfield, Sussex, who, as his journal shows, made money by drawing patterns for quilts, waistcoats, and handkerchiefs,[2] as well as by measuring land, engraving tombstones,

[1] "Reminiscences of a Gentlewoman of the Last Century" ("Letters of Catherine Hutton," 1891).

[2] "1750.—Dec. 26th. I began to draw the quilt belonging to Mrs. Godman. Dec. 30th. I finished the bed-quilt after five days' close application. It gave satisfaction, and I received 10*s.* 6*d.* for the drawing. 1751.—Jan. 8th. I waited on Miss Anne Baker, of whom I received a neckerchief to draw." For this work he received 1*s.* "Feb. 4th. Went to Mr. Baker's and did the drawing for Miss Anne's handkerchief. I took for my reward a pint of strong" (Extracts from the Journal of Walter Gale, Sussex Archaeological Collections, vol. ix).



PORTION OF BED-FURNITURE, WITH WHITE CORD EMBROIDERY. LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY.

In the possession of the Duchess of Wellington.

making wills, and painting inn signs; and James Ferguson, the "self-taught astronomer," as an eager farm-lad, worked in a mill, in his spare time painting portraits and drawing designs for embroidery, as well as making clocks and dials.

CHAPTER V

LATE EIGHTEENTH-CENTURY AND EARLY NINETEENTH-CENTURY EMBROIDERY

Characteristics of embroidery of the late eighteenth century.—Fashionable fancy work.—Cessation of use of needlework for the upholstery of furniture after 1770.—"Parfilage" or "drizzling."—Patterns for embroidery published in ladies' magazines.—Embroidery upon costume.—Print-style pictures.—Darning on net and canvas.—Chenille.—Eighteenth-century samplers and maps.—Needlework copies of famous pictures.—White embroidery.—Berlin wool work.—The influence of William Morris.

THE embroidery of the later years of the eighteenth century is very different from that of the earlier period. Embroidery, when not pictorial (as in the print-style pictures), is influenced by the graceful and somewhat *thin* design of Robert Adam, who seems to have considered that there was nothing too small to give his mind to, and who, besides designing furture proper and carpets, designed the needlework as well as the frame for screen, counterpanes, and even workbags. A certain frivolity and triviality, an attempt to produce effect with little

PORTION OF A TOILET COVER WORKED IN SILK UPON LINEN. EARLY EIGHTEENTH CENTURY.

In the possession of Sir Alfred Dryden, Bart., at Canons Ashby.

labour, became noticeable, as in the more objectionable developments of "mock art," which made England unique among nations under the third and fourth Georges; when so terrified were women of seeming to execute anything with professional skill, that they were responsible for "many inventions of a variety of debased and facile fancy work." An amusing account of some of these may be found in George Paston's "Little Memoirs of the Eighteenth Century." To model well in clay would have been considered strong-minded, but to model badly in wax or bread was quite a feminine occupation. Filagree and mosaic work was imitated in coloured paper, medals were made of cardboard and gold leaf, Dresden china of rice-paper, cottages of pasteboard, flowers of lamb's wool, coral of blackthorn twigs painted vermilion, and "Grecian Tintos" (so-called) were painted (or plastered) with blacklead mixed with pomatum, the high lights being scratched out with a penknife. This medium was considered particularly adapted for sea and moonlight pieces. Mary Howitt, writing of her childhood (in 1819), gives some account of the fashionable fancy work of the day: "to net, to weave coloured paper into baskets, and to plait split straws into patterns."

After about 1770 the occupation of working covers for furniture seems to have been superseded by the increasing use of tapestry and silk for chair and settee coverings. Silk was largely

used for drawing-room furniture, and it is certain that Robert Adam made a constant use of silk, and took pains to select a design in harmony with his furniture, as little cuttings of the materials chosen by him are in many cases still attached to his original drawings. Besides a large importation of French tapestry coverings for chairs and sofas of Adam design, a manufacture of tapestry from France was set up in Fulham,[1] which produced a great deal of similar work.

Occasionally wool work of a coarser quality was made, with a trellis-pattern enclosing a sprig, for "grandfather" chairs, and others perhaps not intended for display; but this work is seldom found in good condition, as the material and stitch are not so durable. The want of careful execution is a sufficient indication that this industry was no longer fashionable.

In France the same decline in needlework is noticeable, influenced, as in England, by the adoption of tapestry for chair coverings, and by

[1] Upon the sale of this business in 1755, among the articles sold were:

"A pattern for a screen or a French chair, after the manner of Charllot.

"A seat for a French chair, with poppies on a yellow ground, and 6 backs for chairs—Gobelin.

"4 patterns for large French chairs, with a parrot eating fruit, Gobelin.

"11 large chair seats with curious baskets of flowers, Gobelin's work."

the fashionable pastime of "parfilage"[1]—a curious expression of the destructive tendencies of the age. This consisted of an unravelling of gold and silver thread from lace and embroidery, and was much in vogue towards the end of the eighteenth century. The work is depicted in a portrait of a certain Mrs. Danger, by L. Tocqué, in the Louvre, where the lady is unravelling an edging of gold lace which surrounds a sachet, and is winding the thread upon an ornamental shuttle. In the life of Caroline Bauer we read that it was invented at the Court of Versailles during the reign of Louis XVI. Mme. de Genlis,[2] in her memoirs, says that it was the custom to ask for old gold epaulettes, sword knots, even gold galons from the valets, and separate the gold from the silk and sell the gold. Arnault and La Harpe also refer to the custom, which was not confined to the French Court. "All the ladies who don't play at cards," writes Lady Mary Coke,[3] from the Austrian Court, "pick gold. 'Tis the most general fashion I ever saw; they all carry their bags in their pockets." The work was known in England as "drizzling," and became very popular, and continued so a generation after it had died out in France in 1782, when it was crushed by the

[1] *Parfiler.* "Defaire fil à fil une étoffe, ou un galon, soit d'or, soit d'argent, et séparer l'or et l'argent."—*Littré.*

[2] Vol. iii, p. 173.

[3] "Letters and Journal," Lady Mary Coke.

sarcasm of Mme. de Genlis in her "Adèle et Théodore." Some of the delicately carved shuttles are still preserved, and certain tortoise-shell and other small cylindrical boxes, to which we are sometimes puzzled to assign a use, were probably the cases to contain the necessary tools.

An innovation in the history of embroidery is the patterns which now begin to be supplied by "Lady's" magazines. In 1770 appeared the "Lady's Magazine, or Entertaining Companion for the Fair Sex, appropriated solely to their Instruction and Amusement," which gave free patterns for embroidery, which, it is stated, would cost double the money at the haberdashers. In June 1786 came the "Fashionable Magazine, or Lady's and Gentleman's Repository of Taste, Elegance, and Novelty," which apparently was patronized by Royalty. In the first number a detailed account is published of the costume worn by the Prince of Wales at the last birthday. This was a costume of orange serge, embroidered with silver, and studded with blue and white stones and spangles. The sleeves and waistcoat were of silver tissue, similarly ornamented. "The pattern of the costume is published in sections by the gracious permission of His Royal Highness."

Costume continued to receive embroidery on men's coats and waistcoats for great occasions, courts or balls; and for these delicate floral patterns were used, relieved by foil and spangles

and paste. The Prince of Wales (afterwards George IV) wore at his first Court Ball a waistcoat of "white silk embroidered with various coloured foil, and adorned with a profusion of French paste." When he took his seat in the House of Lords he wore black velvet most richly embroidered with gold and pink spangles. At a ball at Brighton, not long after, he wore "a most beautiful cut velvet *gala* suit of a dark colour, with green stripes, superbly embroidered down the front and seams with broad embroidery of silver flowers intermixed with foil stones; the waistcoat, of white and silver tissue, embroidered like the coat."

At one period the ornamentation of the pocket-holes was a great feature in the costume, and on a Court petticoat there was quite a panel of embroidery on either side over the pocket-holes. Much ingenuity was displayed in embroidery, and the most elaborate patterns were devised and carried out with a great deal of taste. Queen Charlotte and the young princesses used frequently to embroider their own gowns, the Queen desiring to set an example of thrift to her own ladies. Conventional designs were not so much seen as silver acorns, shells, roses, festoons of leaves in real silver and peacocks' feathers with brilliants for the eyes. A birthday robe for one of the princesses was composed of silver tissue and Etruscan net, ornamented with laurel wreaths in

silver foil, and "bouquets of chestnut blossoms with the kernel bursting from the shell."[1]

Towards the end of the eighteenth century, "print-style" pictures came into fashion. A sketch —often the copy of some favourite print—was made upon white satin, sarsenet, or lute-string; the nude portions—face, hands, arms, etc.—were tinted with water-colour, while the rest of the picture was worked over with embroidery in flat stitches of irregular length, relieved here and there with French knots.

This fashion in embroidery gave employment to many struggling young artists, who supplied schools with this kind of work, such as Robertson the miniaturist.[2] Subjects, such as Fame strewing flowers on Shakespeare's tomb; a female figure kneeling at a tomb strewn with flowers, are not uncommon, the latter a favourite subject in mourning lockets, brooches, rings, etc. It will be remembered that Mr. Wemmick, the attorney's clerk in "Great Expectations," wore "at least four mourning rings, besides a brooch representing a lady and a weeping willow, at a tomb with an urn on it."

The restlessness of the late eighteenth century, and the return to Nature, which was the key-note to so much of its literature, is visible in its pictures

[1] "History of English Dress," Georgiana Hill.

[2] "English Pictorial Embroidery," Mrs. Head, "The Queen," 4th August 1906.

NEEDLEWORK PICTURE WORKED IN BLACK HAIR ON WHITE SILK.

In the Collection of the Right Hon. Lord Arthur Hill.

and prints. But as this artificial age turned to Nature artificially, the artists preferred were such men as Barker, with his somewhat "sentimental" rural compositions such as "Labour and Health," which was a favourite model. Popular prints, too, were used as a basis for this kind of work, and from 1780 onward the humorous mezzotint published by such a man as Carrington Bowles was adopted; and many of these designs appear, the faces only showing the original work of the engraver. And, when certain sentimental subjects and prints were popular, such as those where

> Werther sees the sportive children fed
> And Charlotte, here, bewails her hero dead.[1]

the same subjects, "Charlotte at the Tomb of Werther," are to be found in needlework.

At the time when engravings of the school of Bartolozzi were turned out in such profusion for frontispieces, title-pages, and the like, prints were taken upon satin, and in colours, for the use of needlewomen, and worked over with the exception of the faces. Lady Mayo has a collection of such work. "Many of these are circular in form, and some of them have obviously been used as watch-papers, that is as a sort of packing between the body and loose silver or shagreen case of the large watch of those days."[2]

[1] "The Parish Register," Crabbe.
[2] Note by W. B. Boulton in the "Connoisseur," April 1905.

Not always were sentimental or pastoral subjects worked. The Scriptural scenes worked in silk, or in wool, or in a mixture of both, are much less pleasing; though the designs are taken from prints of well-known pictures. "Abraham about to sacrifice Isaac," "Abraham dismissing Hagar and Ishmael," "the Woman of Samaria," and "the Entombment," being among the most popular subjects.

The best of these pictures are worked in fine floss silk with more body and twist in it than the floss silk of to-day.

Another picture belonging to the same class has the painted portion applied, that is to say executed on drawing paper, carefully cut out, gummed to the satin or silk ground, and worked round; while a third variation has an actual print pasted down on linen as a foundation, and worked over more or less completely. The stitches pass through both paper and linen, and in some cases the embroidery is supplemented by *appliqués* of silk, satin, or cloth, introduced in the draperies.

Belonging to the late eighteenth century also is a kind of work allied to the sixteenth-century darning on net and square-meshed canvas. In this eighteenth-century work, the ground is of taffeta, a fine square-meshed textile; and the design for working was placed beneath this. The embroidery is in coloured silks in darning stitch.

THE BLIND BEGGAR (AFTER MORLAND). PAINTED AND EMBROIDERED IN SILK.

In the possession of Lord Sackville at Knole.

Two examples of this work, with their patterns, are in the Victoria and Albert Museum.[1]

A somewhat uncommon type is the aerophane picture, in which some part of the picture was covered with the transparent material. A certain part of the draperies was worked on the silk ground without any attempt at finish. This was covered with aerophane, and outlined so as to attach it to the background. This again was worked over with fine darning stitches, making the requisite depth by shading.

During the late eighteenth century, a fashion set in, in imitation of the needlework picture, of adorning engravings with pieces of cloth, silk, and tinsel, the edge bound with fine metal *galon*; while tiny lace tuckers were inserted, and jewellery simulated by tinsel trimming. Improbable as this may seem, this work has been revived of recent years.

Towards the close of the eighteenth century, chenille, a labour-saving material which takes the place of the knot stitch of earlier embroideries, was largely used for certain details of print-style pictures, such as trees, grass, rocks, etc. Though it never seems quite to belong to the smooth silk or satin ground on which it is worked, it was used, instead of smooth silk, "just as in certain old-fashioned water-colour paintings, gum was

[1] 6, 6a—1880 and 7, 7a—1880, representing an entire bird of brilliant plumage on a tree.

used with the paint or over it, to deepen the shadows."[1]

Chenille was manufactured in France in the middle of the eighteenth century, and in the time of Marie Antoinette it was much in fashion. In England, pieces of embroidery where chenille is introduced, are not likely to be older than 1780, as although known, it was not largely used in ornamental embroidery until about that date. The earliest mention I have met with of chenille is in 1754, when Mrs. Delany wrote of herself as "working stools of worsted chenille for the Gothic Cell." These worsted chenilles, writes Lady Llanover, the editor of Mrs. Delany's Letters, "are made on flaxen thread, and are superior to any other chenilles for tints and texture, and never having been able to hear of any others similar, she can only suppose Mrs. Delany had them made on purpose of worsted after her own orders, and the wool dyed in tints, superintended by herself, to imitate Nature."

The samplers of the eighteenth century become more of pictures, with an all round border; and maps of the world, of continents, or of England, appear, often bearing dates as far back as 1720, though they are more commonly dated in the later years of the eighteenth century.

About the close of the eighteenth century needle-

[1] "Art in Needlework," Lewis F. Day.

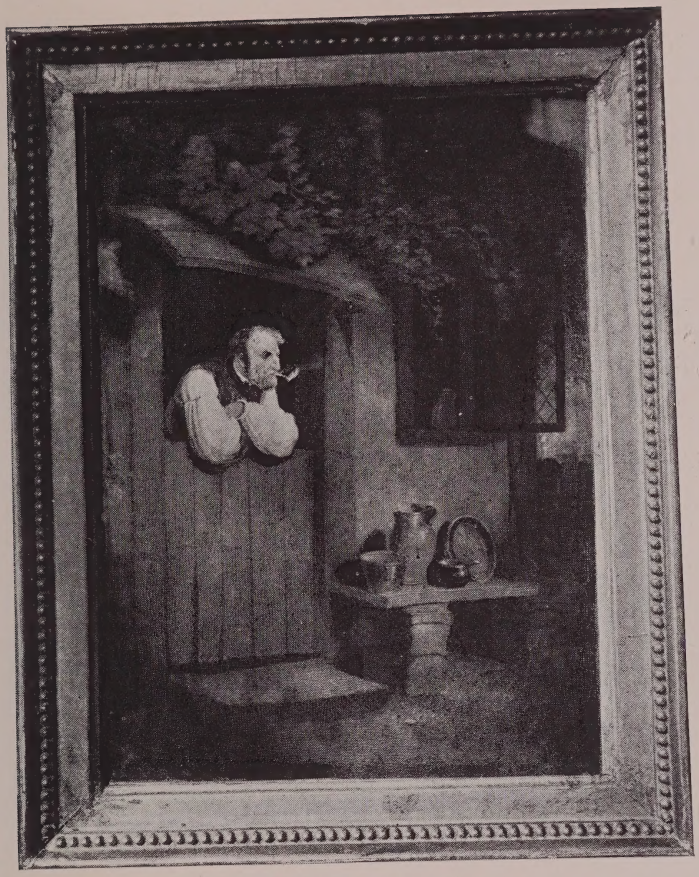


FIG. 2. ENGRAVING, OF WHICH THE NEEDLEWORK COPY IS IN THE POSSESSION OF LADY SACKVILLE.

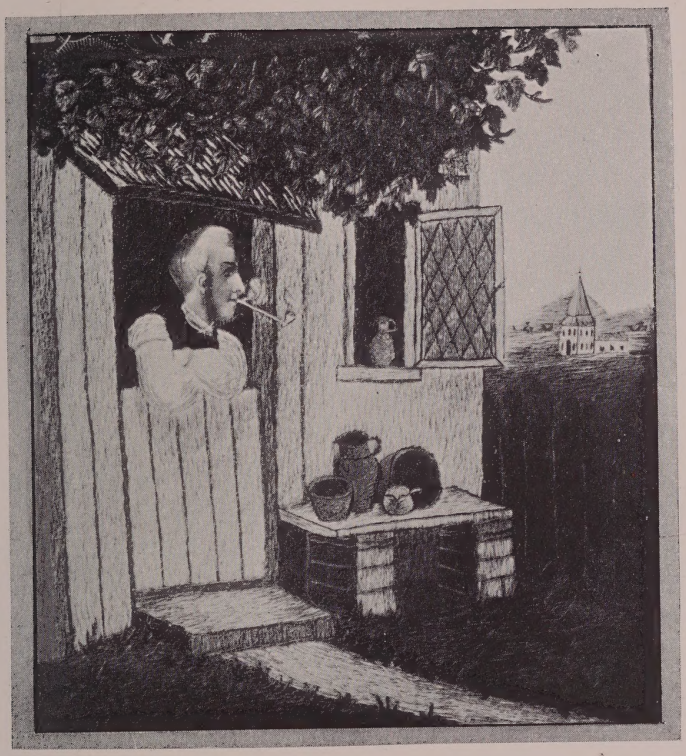


FIG. I. NEEDLEWORK PICTURE.

In the possession of Lady Sackville.

worked pictures, in most cases exact copies from some famous original painting, began to be favourite efforts of skilled amateur embroidery.[1]

Strawberry Hill possessed among its other curiosities, "a landscape in needlework after Van Uden." Pennant[2] mentions in one of the apartments of Lambeth Palace a "performance which does great honour to the ingenious wife of a modern dignitary—a copy in needlework of a Madonna and Child, after a most capital performance of the Spanish Murillo. "The original," writes the author, "had been sold at the price of 800 guineas, and was a piece of admirable grace; but beautiful as it was, the copy came improved out of the hand of our skilful country-woman: a judicious change of colour of part of the drapery had had a most happy effect, and given new life to the admired original." That is the true characteristic tone of the eighteenth-century panegyrist of needlework. The art has begun again, as in an earlier century, to be the serious sister of painting. The workers with the needle did not apparently take Sir Joshua Reynolds's warning, who when at Rome avoided the temptation to copy specific pictures as "a delusive kind of industry."

[1] It is stated, on what authority I know not, that "a marvellous fluffy reproduction of Gainsborough's milk-girl, by a Mrs. Catherine Thompson, finds a home in our national collection" ("Magazine of Art," 1870, p. 77).

[2] "Some Account of London," Pennant, 1793.

The earliest worker in the field appears to have been a Miss Grey of Northamptonshire, who astonished "the world of painters by her works in worsted." "I saw," writes an eye-witness in 1755, "a bunch of grapes of her doing that are equal to anything of Rubens. And I saw a painter astonished at being told what he saw was needlework, though he stood but three or four yards from it, and more astonished when he went up to it." "She has also copied a picture of Rubens of Fruit and Landscape in worsted, on seeing which the Princess of Wales presented her with 100 guineas, and wished herself able to take the work and give her a proper reward. It is thought it will sell for £600."[1] Somewhat later, her example was followed by several ladies, of whom the most notable, Miss Linwood and Miss Morritt of Rokeby, copied pictures in worsteds. Some of these are clever, but they give the rather painful effect of pictorial art under new difficulties, and to add to this impression, they were framed and glazed in imitation of oil paintings.

Mrs. Knowles,[2] a quakeress, who is mentioned in Boswell's Life of Johnson, was remarkable for her imitations of pictures in needlework which

[1] "Memoirs of a Royal Chaplain, 1729-1763," ed. Albert Hartshorne.

[2] Mrs. Mary Knowles (1733-1807), quakeress, was the eldest daughter of Moses and Mary Morris of Rugeley, Staffs. (see the "Lady's Monthly Museum," November 1803, with engraved portrait).

Johnson called *sutile* pictures, but which is (somewhat humorously) misrepresented in Mrs. Thrale's letters as *futile*.[1] Nichols says that "her great undertaking was a representation of the King in needlework—which was completed to the entire satisfaction of their Majesties."[2] She died February 1807, at the age of eighty.[3]

Miss Morritt's work shows the most artistic feeling of this group, and Miss Linwood was the most prolific.[4]

To this period belong, like Miss Linwood's imitation of oil paintings, imitation engravings and pen-sketches, worked with black or dark brown silk threads, and occasionally with human hair, which perhaps represent the climax of mistaken art. From the middle of the nineteenth century, or rather apparently from the French Revolution, the more artistic needlework and embroidery fell into decadence. "The simplicity of male costume rendered it a less necessary adjunct to female, or indeed, male education. Two of the greatest generals of the Republic, Hoche and Moreau, however, followed the employment of embroidering satin waistcoats long

[1] Johnson *wrote* "sutile"; his initial *s*, being always formed like an *f*, was here absurdly taken for one. In the "Idler," No. 13, he describes some rooms as "adorned with a kind of sutile pictures which imitate tapestry."

[2] Nichols, "Lit. Hist." iv, 830.

[3] Boswell's "Johnson," note by Croker, 1847.

[4] See "Needlework copies of Pictures and Engravings."

after they had entered the military service. The most important types during the first forty or fifty years were the large crudely-coloured scriptural pictures worked in silk, wool, and chenille on sarsenet, the groups of flowers in cloth or silk *appliqué*, the fine cross-stitch pictures in floss silks of 1820-30—and the author of "English Mediaeval Embroidery" writes with a just contempt of the "German system of mechanically working in chequers which now (1847) so extensively disfigures the rooms of every domestic threshold that can be crossed."[1]

"Most degenerate of all were the monstrous representations of Landseer's pictures, of scenes from Scott's novels in Berlin wool on Penelope canvas"; "Haddon Hall in the Days of Yore," "The Morning of the Chase," "Mary Queen of Scots weeping over the dying Douglas," "Sir Walter Scott in his Study at Abbotsford"—strange outcome of the Romantic Spirit! The colouring is always remarkably crude.

For this Berlin wool work elaborate designs were sometimes prepared (like carpet designs) on squared paper. The design was outlined upon a very open kind of canvas or stiff white net, and worked by means of a cross-stitch which neatly covered each hole of the canvas, square by square, building up—generally in the crudest

[1] "English Mediaeval Embroidery," by the Rev. C. Hartshorne, "Archaeological Journal," vol. iv, 847.

NEEDLEWORK PICTURE OF AN ALPINE LANDSCAPE. LATE EIGHTEENTH OR EARLY NINETEENTH CENTURY.

In the possession of J. Law Adam, Esq.

colours obtainable in dyed wool—the design which was apt to take the form, after the first geometric essays in chequers, of rather emphatically shaded flowers relieved upon positive grounds of black or some dark hue, or even (in its more elaborate phases) of reproductions of some popular painting, undaunted by the mechanical necessity of turning every outline into that of a staircase.

A noticeable feature of the fancy needlework of the Berlin wool period, as of the many "elegant Arts" also practised by ladies, is the perpetual appeal to the unskilled workers. In one of these publications there is a recipe for making "Imitation oil paintings," which consists of spoiling an old mezzotint with varnish; and "yet despise it not on that account, fair readers, nor you of the sterner sex; for by its means very effective pictures may be produced in a wonderfully short time, and *with a very small amount of skill.*" Berlin wool work required the very minimum of skill. All that was necessary was to count the chequers, and the thick wool covered the ground very quickly. It was completely in harmony with contemporary fancy work—with the making of feather flowers, the plaiting hair ornaments, with gilding and bronzing plaster casts, and with fabrication of pictures in sand, and waxen fruit and flowers, and sea-weed pictures.

White embroidery of the nineteenth century is far less objectionable; "tambour" work or darned net, and sewed and embroidered muslins, had been much in vogue from the latter part of the eighteenth century until about 1850, stimulated by the manufacture of muslins in this country, which began simultaneously at Bolton, Glasgow, and Paisley about the year 1780.

An interesting collection of drawn and embroidered muslins in the possession of Mrs. Malkin, was inherited from a Mrs. Hall, who lived at Bury St. Edmunds from about 1750 to 1840. The tradition of her skill as a needlewoman has been handed down in the family. The work-table still contains finished and unfinished work, and embroidery patterns and some very fine drawn work, exactly similar to the Danish Tönder work.[1]

About 1810 a fairly good net was produced, called point net: and in connection with it a considerable industry sprang up in Nottingham and the surrounding district, as also in Coggeshall, in Essex,[2] where thousands of women were employed

[1] Mrs. Gaskell speaks of Miss Matty's qualifications for the work of teaching. "She had once been able to trace patterns very nicely for muslin embroidery, . . . but . . . Miss Matty's eyes were failing, and I doubted if she could discover the number of threads in a worsted work pattern, or rightly appreciate the different shades required for Queen Adelaide's face in the loyal wool-work now fashionable at Cranford" (*i.e.* 1820-30).

[2] See "Victoria County History of Essex," vol. ii.

in embroidering this net both by darning and tambour work. The art seems to have been practised not only in these districts, but in many parts of England. Miss Sharp has seen a net embroidered scarf, the work of an old lady, still alive, who says that she made it when a child in a village school at Woolhampton, in Berkshire, where the work was taught as part of the education of the day.[1]

Needlework to-day has long passed the stage of Berlin wool work. The Gothic revival led to the study of old work, but chiefly of ecclesiastical embroidery, and in an antiquarian spirit. It prepared the way for a great and salutary change, which took place owing to the influence of the Pre-Raphaelites, especially of William Morris, who asserted the necessity for natural decoration and pure colour, and for beauty, irrespective of cheapness and quickness of production.

In 1857 he made his first experiments in reviving the decayed art of embroidery. He had a frame made from an old pattern, and worsteds specially dyed for him by an old French dyer; for the dyes used on textiles and silks had degenerated into the crudest colours. "He worked at these till he had mastered the principles of laying and radiating the stitches so as to cover the ground closely and smoothly. A piece of the

[1] "Point and Pillow Lace," A. M. S.

work he began then, with a bird and tree pattern on it, is still in existence." [1]

A company of ladies, Miss Morris and her sister, Miss Burden, and Miss Burne-Jones, used to meet at the Studio in Red Lion Square, and worked under his direction hangings of cloth and silk.

The designs for these works were supplied by William Morris himself. Among the various forms of mural decoration started by the firm were serge hangings, with figures and floral designs wrought on them in coloured wools. "A coarse serge in quiet but rather dull colours was supplied by the Yorkshire manufacturers, and served well enough as a ground for the highly coloured embroideries. Even this Morris started with his own hands." At the exhibition of 1862 the firm had a stall including "tapestries." These were, of course, embroideries, as it was not till many years after that he took up the art of weaving.

Specimens of embroideries designed by Morris were hung in the Red House. "The principal bedroom was hung with indigo-blue dyed serge (then a substance which could only be procured with great difficulty), with a pattern of flowers worked on it in bright-coloured wools. In the drawing-room embroidered hangings of much

[1] "Life of William Morris," by J. W. Mackail.

more elaborate and splendid nature were designed, and partly executed in a scheme of design like those of the later tapestries when he revived the art of tapestry weaving, of twelve figures with trees between and above them, and a belt of flowers running below their feet. Yet another hanging, executed by Morris with his own hands, was of green trees with gaily-coloured birds among them, and a running scroll emblazoned with his motto in English, "If I can." A portière worked by, and in the possession of, the Duchess of Wellington, and designed by Morris, is a good example of that school of design; and the work of Lady Carew and others shows that the influence of Morris has been more permanent upon this than upon all the many crafts he touched and adorned. It may be safely said that from 1860 a genuine revival of embroidery has taken place, and schools of art needlework, patronized by royalty and assisted by artists, have done something to encourage the art of needlework.

William Morris had very definite ideas upon design for embroidery, and said that it was "not worth doing unless it is very copious or rich, or very delicate—or both." His embroideries, however, do not give the impression of either delicacy or richness, though they are well designed and effective. It is difficult to understand how, with his views upon the preciousness of the art and craft of embroidery, he could have restricted his de-

signs so much to repeating patterns, or have "permitted their execution, even in small articles, on rough canvas, in loose open stitching." The result, as Mr. Aymer Vallance writes, is sometimes scratchy, and in consequence of repetition, somewhat mechanical in effect. They are not, on the whole, strikingly beautiful, and it will be remembered that the great craftsman himself was of opinion that there was no excuse for doing anything that was not strikingly beautiful; but they were very much in advance of any other work of the day.

He drew the line at the picture, and did not encourage working on a frame (though, curiously enough, his first efforts in needlework were upon canvas stretched on a frame): he preferred work that could be done while held in the hand. Gold thread he rarely used; and he obtained very beautiful effects by means of darning stitch in twist silks upon special hand-woven cotton and linen cloths, the entire surface of the material being covered with solid embroidery. The colours used show the rich and harmonious combinations which distinguish his style, and "the accidental irregularities of tint throughout impart to the Morris embroidery silks additional charm and variety of effect." [1]

One of the hangings worked at the Red Lion

[1] "The Art of William Morris," by Aymer Vallance.

PANEL OF VELVET.

Designed by William Morris, and worked by the Duchess of Wellington, 1898.

Studio for the Red House, was taken to Kelmscott Manor. It was powdered all over with a repeated pattern, a design of Morris's of the quaintest description—birds, for all the world like those in Noah's ark, trees as stiff looking as the clipped trees in a Dutch garden or a child's toy-box, and scrolls inscribed with the motto, "If I can" (Morris's modest device). The whole of it was executed in Berlin wool, which was the only medium available except silk in those days before crewels and tussore silks had come into vogue, in long coarse stitches, as bold as effective.[1]

His protest against commercialism, and false art and craftsmanship, had a wide-reaching effect, and was invaluable at the time; for, though the actual embroidery produced by Morris was small, he succeeded in diverting the course of Victorian ornament and design in needlework.

[1] Another strip of embroidery of a floral pattern drawn by Morris, executed for the same purpose, was given by him after its removal from its original position in the Red House, to Burne-Jones.

CHAPTER VI

TURKEY WORK, PETIT-POINT, QUILTING, AND HOLLIE WORK

Turkey work used for carpets and upholstery.—*Petit-point.*—Method of working.—Its use for upholstery.—Quilting.—Quilts imported in the reign of Charles I.—Quilts mentioned in Terry's voyage to the East Indies.—Hollie work.

TURKEY-WORK carpets and upholstery were made in England in imitation of Oriental carpets. The wool was threaded by hand, knotted, and cut. The design, to judge by the few extant specimens, and by inventories, was characteristically English. They appear to have been made very early in the sixteenth century,[1] as in 1549, board and foot carpets of Turkey work are described as old and worn.[2] Though more

[1] In an inventory taken in "Marche xxiiij, 31 Henry VIII," a carpet of "Turkey worke" is mentioned (Inventory of Waltham Holy Cross, Essex Archaeological Society's Transactions, Part IV, vol. v).

[2] "Window clothys. Turke worke, olde.

"Cupborde clothes. Off Turkye worke old.

"Carpetts. ffor borde carpetts & ffote carpets of Turkeye worke, olde & woryn."

(An Inventory of goods, etc. in the Manor of Cheseworth . . .

OAK CHAIR, UPHOLSTERED UPON SEAT AND BACK WITH "TURKEY-WORK" IN COLOURED WOOLS. THE BACK OF THE CHAIR BEARS THE DATE 1649.

Victoria and Albert Museum.

suitable for carpets and upholstery, we find an entry of a vestment of Turkey work in the reign of Edward VI. Harrison mentions that it was not unusual to find great provision of Turkey work, as well as tapestry and pewter, in the houses of knights, gentlemen, merchantmen, and some of the wealthy citizens in the reign of Elizabeth. The family arms[1] were occasionally worked upon these carpets by the ladies of the house. In the inventory[2] of the effects of Henry Howard, Earl of Northampton, is "a longe Turkie carpett of Englishe worke with the Earle of Northampton his armes," and at Knole, in Lady Betty Germaine's room, is a fine Turkey-work carpet, dating from about 1600. It bears the Curzon arms, and must have been brought to Knole by Mary Curzon, who married the fourth Earl of Dorset in 1611. The will of Dame Anne Sherley describes carpets the design of which consists of cabbages and "cowcumbers," pyramids and

belonging to Lord Admiral Seymour, at the time of his attainder, taken 1549, "Sussex Archaeological Collections," vol. xiii.)

[1] "One long carpett of Inglish work, with Sir Thomas Kytson's armes in ye midst of it.

"One square bord carpet cloth, very large, of the work aforesaide wth Sir Thomas Kytson & ye Cornwallis ther armes in the midst of it."

(Inventory of the goods of Sir Thomas Kytson of Hengrave, 1603, "History and Antiquities of Hengrave.")

[2] Inventory of the effects of Henry Howard, K.G., Earl of Northampton, taken on his death in 1614 ("Archaeologia," vol. xlii).

trefoils. In the house of the Countess of Arundel (died 1630) there commonly resided a person skilled in carpet work, to whose assistance all who found themselves unoccupied were sent. Chairs with seat and back upholstered in Turkey work are at Bramshill, in Hampshire, and there is a specimen of the same date—the early seventeenth century—in the Victoria and Albert Museum.

Tent-stitch or *petit-point* embroidery is worked with fine silks or worsteds on coarse brown canvas-like linen in a fine slanting stitch,—a single thread taken over one thread of the ground material and entirely covering it. Sometimes fine silver thread was used to cover certain portions of the ground.

Petit-point is of all needlework the nearest akin to tapestry in its general effect (*i.e.* the flat even surface, and the border which appears in certain examples. As a rule *petit-point* work is absolutely flat, but in some few specimens the faces of the figures are found to have been pressed upward from the back by some (probably heated) instrument, and the hollows filled up with a mixture of wool or silk clippings or ravellings, and paste. Sometimes other embroidery stitches are combined with *petit-point*.

Book covers were worked in *petit-point*, and for this purpose this stitch is much more suitable than stump work or embroidery in long and short stitches. *Petit-point* book covers, according to

PANEL REPRESENTING THE STORY OF HAGAR AND ISHMAEL, *PETIT-POINT*.
SEVENTEENTH CENTURY

In the possession of the Rt. Hon. Sir Spencer Ponsonby Fane, G.C.B., at Brympton.

Mr. Cyril Davenport, were used for works of lesser value. The designs worked were generally scriptural, but now and then floral motifs were used. The bags for keeping embroidered books are usually worked in *petit-point*, and a pretty form often found is when flowers or other decorations are worked in colours on a silver thread ground work.

Petit-point was popular in the Elizabethan period, and during the two succeeding reigns: in subject it very much resembles stump work; and is almost wholly scriptural.[1]

In the early eighteenth century, the *petit-point* picture persisted in a degraded form and with a distinct change of subject. During this phase, it is worked in crewels, or crewels and silks combined, and the subject is almost always pastoral. In it shepherds and shepherdesses pipe to a flock guarded by a dog. They are often represented as standing or seated upon a sea of small irregular hillocks, meant no doubt to represent undulating plains or downs. Cross stitch is generally introduced for the background or for certain portions of the design, and the work compares very unfavourably in quality with the work of an earlier period.

Petit-point was used for finer chair coverings,

[1] In an inventory, October 1626: "Item, 2 fayre cushions of tent-worke with the story of Noe's Arke" (Halliwell's "Ancient Inventories").

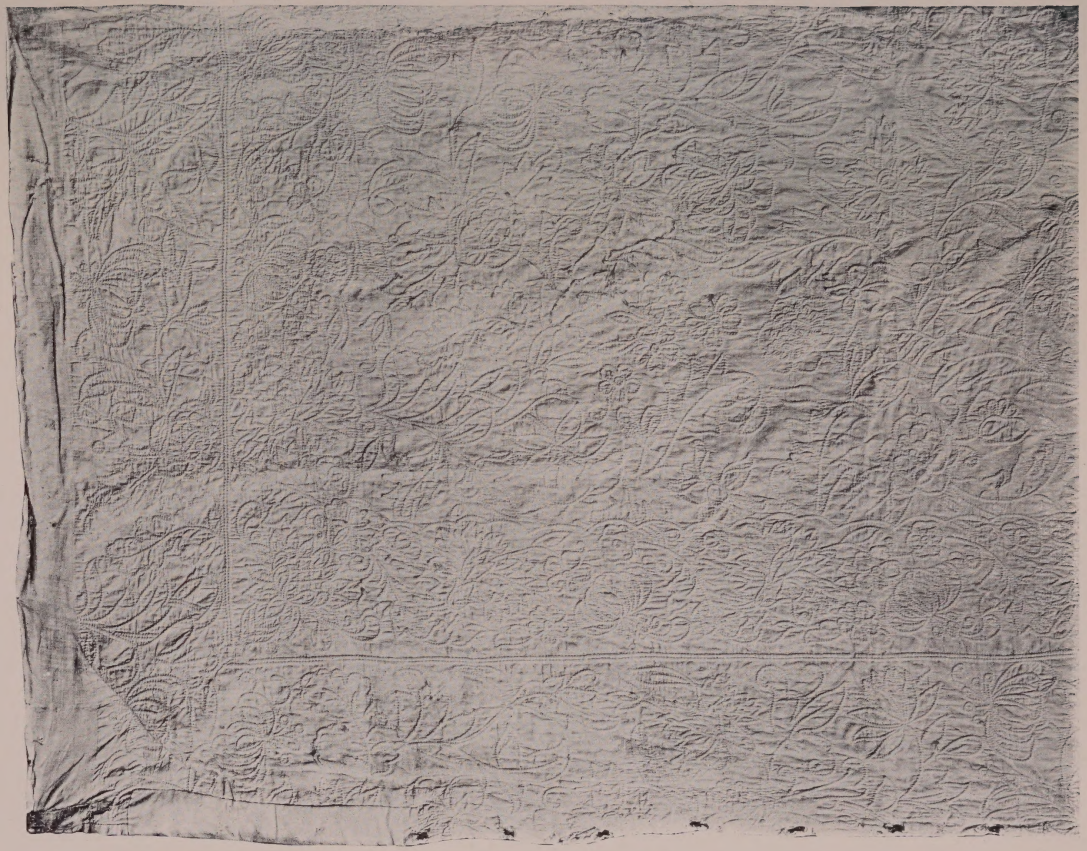
and upholsteries, and to judge from a letter dated 1774, Lady Leicester worked a carpet in this stitch upon a frame. It must have been a very long and laborious work, and the letter-writer tells us that it was worked in the evening by the light of a single candle![1]

Quiltings form a group of work in which a low relief is obtained by stitching upon a stuff which has padding or fine cords arranged between it and a backing. One of its objects was warmth, hence its application to quilts; and the word counterpane is derived from the French *contrepoinct*, the back-stitch or quilting stitch.[2]

The intervening layer may be either cords or soft padding, such as cotton wool. Both kinds of quilting were widely manufactured. Quilting was known in early times, and quilted garments were worn under armour in the Middle Ages, while quilting of silk or satin with padding was widespread in England in the sixteenth century. In May 1540 Katherine Howard, afterwards wife of Henry VIII, received twenty-three quilts of quilted sarsenet out of the Royal Wardrobe as a sign of Royal favour. In Queen Elizabeth's reign quilting

[1] In 1774 the Hon. Mrs. Boscawen writes from Holkham: "I think it curious to see my Ly Leicester work at a tent stitch frame every night by one candle, that she sets upon it and no spectacles, it is a carpet she works in shades of tent-stitch" (letter quoted in the "History of English Furniture," Percy Macquoid).

[2] Cotgrave.



PORTION OF QUILTED CURTAINS. EARLY EIGHTEENTH CENTURY.
In the possession of Sir Alfred Dryden, Bart., at Canons Ashby.

was used freely in the stiff and splendid costume of the period; and padded and quilted garments were specially congenial to the disposition of James I.

There are some fine examples of quilted work in the Victoria and Albert Museum; among others a cap[1] of white satin quilted in a running pattern, which is said to have been the skull-cap worn by Charles I at his execution; while in the Isham collection in the same museum is a boy's doublet of white linen quilted and embroidered with gold-coloured silk, which is said to have been worn in the reign of Charles I.

Towards the close of the seventeenth century, quilting in white thread and yellow silk was much in vogue. The ground was quilted in small diaper or running patterns, with white thread or yellow silk, and over this sprays of flowers in brightly-coloured silks were embroidered, sometimes relieved with gold thread. Objects thus worked were chiefly small panels and articles of costume, but cushions,—such as those belonging to a day-bed at Penshurst—and coverlets are also to be met with. It is undoubtedly influenced by foreign work. In a proclamation of Charles I, in 1631, which enumerated the goods which might be imported from or exported to the East Indies, among the permitted imports are quilts of China, em-

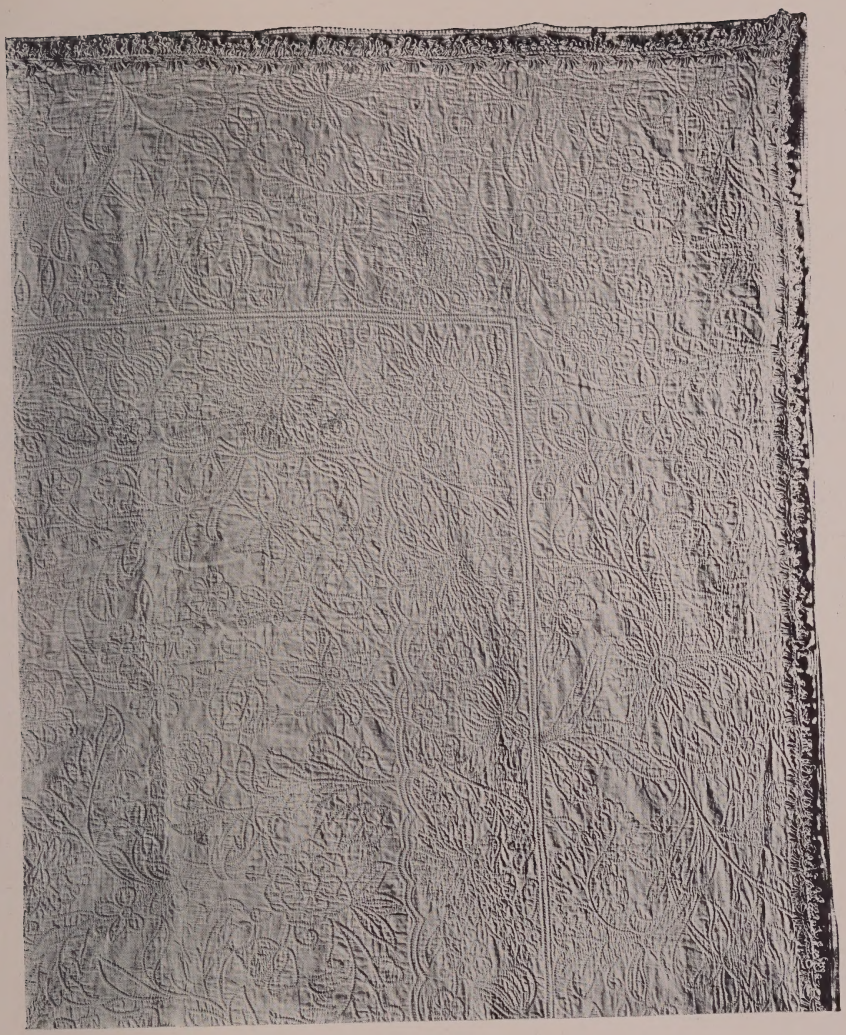
[1] 786, '64.

broidered with gold, quilts of Pitania embroidered with silk, while "fine Indian quilting and embroidery of silk" at Windsor Castle are mentioned by Celia Fiennes in the reign of William and Mary. Terry, in his "Voyage to the East Indies," 1655, writes of the people of India: "The natives there shew very much ingenuity in their curious manufactures. . . . As also in making excellent quilts of their stained cloth, or of fresh coloured taffata lined with their pintadoes (prints or chintz), or of their sattin lined with taffata betwixt which they put cotton wool, and work them together with silk."

It is possible that English work was influenced by the marriage of Charles II to Catherine of Braganza, as there is much fine Portuguese work in this style.

Less effective in appearance is the quilting of linen ornamented only with lines of white back stitching which follow upon either side of cords stitched in between the linen and the backing. Coverlets and bed hangings and portions of costume were worked in this manner, and many waistcoats which date from the eighteenth century.

Hollie work, a kind of work formed of very fine needle-point (button-hole) stitches, in which the simple angular pattern is formed by outlines of small pin-holes, is the hollie-point, or holy point so much used to ornament christening clothes of the eighteenth century and earlier. In a sampler, dated 1728, in most places the linen is



PORTION OF QUILTED CURTAINS. EARLY EIGHTEENTH CENTURY.

In the possession of Sir Alfred Dryden, Bart., at Canons Ashby.

cut completely away, and the round or square holes so formed filled with hollie point, representing "an initial or coronet, a small ornament like an acorn or a *fleur-de-lis*, or a rosette and small diamond diaper patterns."[1] In a complete set of christening clothes various patterns are shown. Upon the circular cap crown is a bird with a conventional tree; upon the back is a conventional pink on a flower pot; the bib has conventional flowers upon a vertical stem. The late Mrs. Palliser believed that these *motifs* represented the "Tree of Knowledge," and "the Holy Dove," and the "Flowerpot of the Annunciation."

[1] "The Sampler, its Development and Decay," by Mrs. Head, ("The Reliquary and Illustrated Archaeologist").

CHAPTER VII

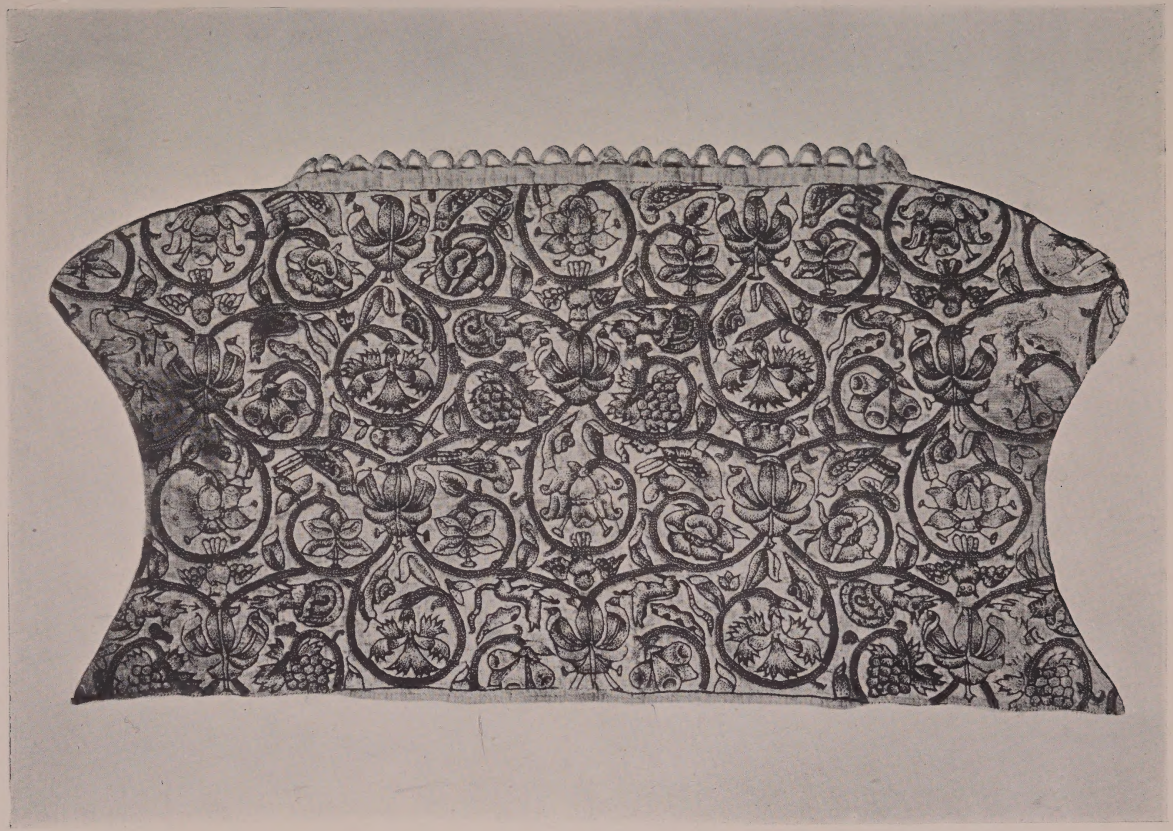
SPANISH WORK

Spanish work, probably introduced by Catherine of Aragon.—Mention of "Spanish" or black work in inventories of the early sixteenth century.—Specimens in the Victoria and Albert Museum; Specimens in the possession of Viscount Falkland.—Design in Spanish work.

SPANISH work was most probably introduced with other Spanish fashions by Catherine of Aragon on her marriage with Prince Arthur. A picture of Catherine (in the possession of Lord de la Warr, by Hans Holbein) has a narrow border of linen to her low-cut bodice, which is embroidered with black. An inventory of her wardrobe stuff, at Baynard's Castle, however, only alludes to Spanish work once, in mentioning sheets wrought with Spanish work of black silk upon the edges.[1]

Various portraits show similar work in black upon the partlet or shirt, and the small ruffs at

[1] "Item, one paire of shetys of fyne Hollande clothe, wroughte with Spanysshe worke of blacke silke upon the edgies" ("Camden Miscellany," vol. iii).



WAISTCOAT (PART OF QUEEN ELIZABETH'S WARDROBE) EMBROIDERED IN SPANISH WORK.
In the possession of the Countess of Denbigh.

the wrist which were beginning to make their appearance in the reign of Henry VIII. One of the most pronounced specimens of this embroidery is that in the portrait by Holbein of Henry Howard, Earl of Surrey, as a young man, at Hampton Court. The sleeve-ruffs are deeper than usual—perhaps the extreme of fashion—and there is similar embroidery in beautiful scroll patterns upon the open neck of the shirt. From Henry VIII's reign onwards,[1] inventories are filled with entries of Spanish work and Spanish stitch. In an inventory of apparel belonging to Henry VIII "remaining in the old jewel-house at Westminster," mention is made of "borders of golde for shertes, also shertes wrought with black silk," and shirts trimmed with black and white silk. In the Public Record Office is an inventory of Lord Monteagle's property (1523), where among other items is entered a piece of Spanish work, "eight partlets garnished with gold and black silk work." In the reign of Mary, who was Spanish in all her tastes and remained constant to the traditions of her mother's and grandmother's needlecraft—her grandmother, Queen Isabella of Spain, always made her husband's shirts—we have lists of "smocks," all

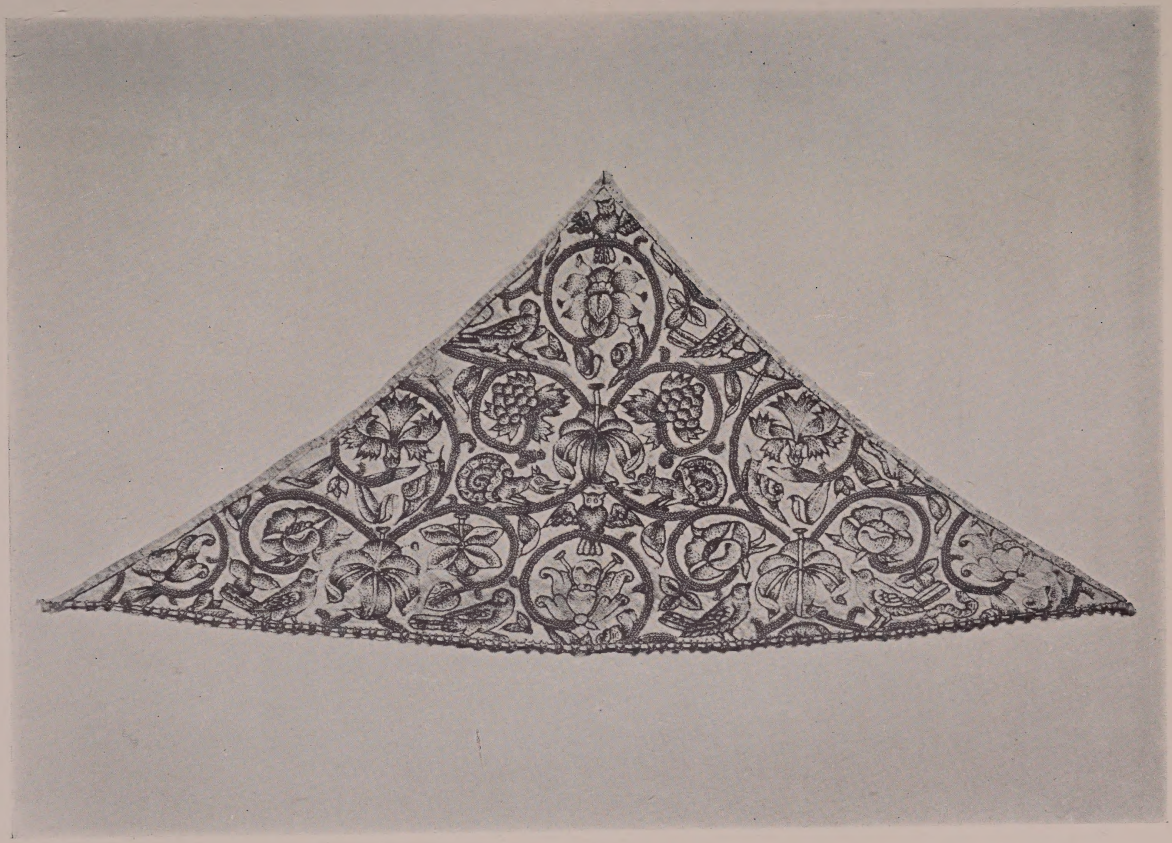
[1] "viij partlettes of Sypers (Cyprus); iij of them garnished with gold and the rest with Spanyshe worke" (Inventory of the goods of Dame Agnes Hungerford, executed 1529, "Archaeologia," vol. xxxviii").

worked in "Spanish stitche," black and gold, or black silk only.

In the Countess of Shrewsbury's MS. inventory of her furniture and household stuff at Chatsworth, there is an entry of three curtains wrought with black silk needlework upon fine holland cloth. This work, following the political tendencies of the time, gradually became less popular under Elizabeth (who leant to French and Italian models), and under James I, and finally disappeared in the reign of his successor.

Specimens of Spanish work are rare. In Lady Marion Alford's book on needlework is illustrated a piece then in the possession of Louisa, Marchioness of Waterford—a square of linen with ostriches, turkeys, and eagles in gold and black silk stitches.

In the Victoria and Albert Museum are a considerable number of linen caps and headdresses of the late sixteenth century, including one from the Zouche and two from the famous Isham collections. The embroidery is sometimes in black alone, but oftener the stems are of plaited gold thread. The cap from the Zouche collection (814, 1891) is worked in black silk, with a conventional pattern of roses, thistles, and carnations, united by scrolled stems of plaited silver and gilt threads. Along the turned up border runs a pointed and openwork edging, executed with silver-gilt threads and spangles. The surface of the cap is also



TRIANGULAR PIECE OF LINEN, EMBROIDERED IN SPANISH WORK (PART OF QUEEN ELIZABETH'S WARDROBE).

In the possession of the Countess of Denbigh.

sprinkled with spangles. Some specimens from Lord Middleton's collection were exhibited in 1880. One of these, a white linen cape of the late sixteenth century has a collar embroidered with black silk in an interlacing pattern.

A large coverlet and a pillow cover of black work belonging to Viscount Falkland has a running pattern of vine stems, the large leaves being covered with minute diapers. In a similar piece of embroidery in the Victoria and Albert Museum, the panels are shaped to form the parts of a tunic which has never been cut out or made up. The floral pattern consists of columbines, pansies, acorns, filberts, varied by the characteristic English insects, birds, and butterflies. There is a tradition that this work was done by Mary, the daughter of Sir Henry Pierrepont, and sister of the Earl of Kingston, who was married to Fulk Cartwright of Ossington in 1606.

A jacket or tunic, which is said to have belonged to Queen Elizabeth, also belongs to Viscount Falkland. The material (linen) is worked entirely with black silk, in the characteristic floral patterns of the period, but a number of quaint devices give it a unique character. "A little flying-fish, which has leapt out of the water in order to avoid the gaping mouth of a large fish below, is attacked by a sea-bird from above; a man of Herculean type, astride a crocodile, holds a writhing serpent in each hand. Other subjects are Actaeon

devoured by his hounds, Bacchus beating a drum, a man on a lion, a stag pierced by an arrow, another pressed by a hound, a pelican in his piety, prancing-horses, a camel, an elephant, a sea-horse, unicorns, monkeys, foxes, squirrels, birds, and fishes."

Generally speaking, in the older specimens of Spanish work, the design is of semi-conventional fruit and flowers, especially carnations, roses, and honeysuckles, arranged over the whole surface of the linen, and springing from curving stems, which are usually worked with gold thread, or with silk thicker than that used for the rest of the design. Occasionally the stem is worked in knot-stitch, which has a very good effect.

In later pieces the scroll is less prominent, the flowers more naturalistic in treatment. The pomegranate motive is found, as a rule, in the earlier specimens. The pomegranate device was prominent in the pageants on the occasion of the marriage of Arthur, Prince of Wales, with Catherine of Aragon. When the question of the divorce of Henry VIII and Catherine came to be agitated, this badge became a party one. A curious instance of this is to be seen in a painted window in Brandiston Church, Suffolk, where on a quarry of glass is depicted a pomegranate beneath a scroll with the words *Quod Deus junxit homo non separet.* The device, no doubt from its decorative possibilities, quickly became familiar in English art,

JACKET OF SPANISH WORK (*CIRCA* 1586), SAID TO HAVE BELONGED TO QUEEN ELIZABETH.

In the possession of Viscount Falkland.

and is to be noticed especially in the wood-carving of the period.

Mary used the pomegranate in memory of her mother, and the beautiful English manuscript of the fourteenth century, known as Queen Mary's Psalter, which was presented to her in 1553, has *appliqué* on each side a large conventional pomegranate flower.

The patterns of Spanish work throw back to a style that was fairly well established a little earlier in European woven fabrics, and quite developed in China and Persia at a still earlier date. The leading motive of this style of pattern is an "all-over distribution of continuous scrolling stems, rather slender as compared with the somewhat bulky, off-shooting, fancifully treated leaves, fruits, etc."[1] The disproportion, however, between the wire-like stems and flowers, is more noticeable in the English than in their Oriental originals.

[1] A. S. Cole, "The Art Workers' Quarterly," vol. v, p. 69.

CHAPTER VIII

SIXTEENTH-CENTURY EMBROIDERY WITH EMBLEMS

Portraits of Queen Elizabeth, showing emblem-embroidery.—Emblem-work in contemporary decoration and confectionery.—Spanish work with emblems in the possession of Viscount Falkland.—Bed worked by Mary Queen of Scots, described by William Drummond of Hawthornden (1619).

IT has been supposed that during the Elizabethan period English secular embroidery branched off into a peculiar style, exhibiting fancies or conceits which stand in some relationship to the conceits of contemporary poetry. Of this embroidery so little actual trace remains that we have to appeal to the evidence of portraits, like that of Queen Elizabeth (attributed to Zucchero), in which the underskirt is embroidered with a curious medley of conceits based on plant, animal, and bird forms, or to the portrait of the same Queen at Hatfield, where the robe is embroidered all over with human eyes and ears, emblematical of the royal vigilance and wisdom. The interest in emblem-books and emblematical

devices of the day was reproduced in Elizabethan needlework.

The same tendency might be traced in contemporary decoration. Some idea of what decorated rooms were like at this period may be gathered from the description of the suite allotted at this period to the Earl of Lincoln, when he went to Cassell in 1596, on an embassage to the Landgrave of Hesse; and though they were in a German castle the description would apply almost equally well to those in a large English house. "A fair drawing chamber," was seated round about, and covered with scarlet; above the seats hung round with a rich small wrought tapestry of an ell broad, of emblem work, and verses written underneath; over this, upon a ledge of wainscot, were divers tables [pictures] of sundry devices, well-painted, with their posies to garnish the chamber, and among all, that was the best which had this motto: *Major autem horum est caritas.*[1]

The sententious habit of this period, and its delight in wise saws, is shown in a piece of embroidery belonging to Mr. H. Lucas. It is worked in a variety of stitches upon white linen, the material being silk with silver purl. The interlacing band which runs throughout the border is fitted chiefly with mottoes, about the nature of riches, which are worked in so light a silk as to

[1] Nichols' "Progresses of Queen Elizabeth," vol. ii.

be almost illegible. We distinguish amongst them, "Covet not to wax riche through deceit"; "He that hath lest witte is most poore," "It is better want riches than witte," "A covetous man cannot be rich."

No extant piece of embroidery except the black-work jacket belonging to Viscount Falkland (which I will notice later), comes quite under the description of emblem-embroidery, and it is interesting to find in a work by Henry Green, 1870, called "Shakespeare and the Emblem Writers: an exposition of their similarities of thought and expression," an interesting account of a piece of embroidery, in which the *motifs* are taken from the emblem-writers of the period; or invented in consonance with the principles of emblem-making set forth in those works.

"An acquaintance with that literature," writes the author, "may be regarded as spread abroad and increased when Emblem-books became the sources of ornamentation for articles of household furniture, and for the embellishment of country mansions. A remarkable instance is supplied from "The History of Scotland" (edition London, 1655), "by William Drummond of Hauthornden." It is in a letter "*To his worthy friend* Master Benjamin Johnson," dated 1st July 1619, respecting some needlework by Mary Queen of Scots, and shows how intimately she was acquainted with several of the Emblem-books of her

day, or had herself attained the art of making devices.

Drummond thus writes: "I have been curious to find out for you the *Impresaes* and Emblems on a Bed of State wrought and embroidered all with gold and silk by the late Queen *Mary*, mother to our Sacred Sovereign, which will embellish greatly some pages of your Book, and is worthy your remembrance; the first is the Loadstone turning towards the pole, the word her Majesties name turned on an Anagram, Maria Stuart, *sa virtu m'attire*, which is not much inferior to *Veritatis armata*. This hath reference to a Crucifix, before which with all her Royall ornaments she is humbled on her knees most lively, with the word, *undique*; an *Impresa* of *Mary of Lorrain*, her Mother, a *Phoenix* in flames, the word, *en ma fin git mon commencement*. The *Impressa* of an Apple-Tree growing in a Thorn, the word, *Per vincula crescit*. The *Impressa* of *Henry* the second, the *French King*, a *Cressant*, the word, *Donec totum impleat orbem*. The Impressa of King *Francis* the first, a *Salamander* crowned in the midst of Flames, the word, *Nutrisco et extinguo*. The *Impressa* of *Godfrey* of Bullogne, an arrow passing through three birds, the word, *Dederit ne viam Casusve Deusve*. That of *Mercurius* charming *Argos*, with his hundred eyes, expressed by his *Caduceus*, two *Flutes*, and a Peacock, the word, *Eloquium tot lumina clausit*.

Two Women upon the Wheels of Fortune, the one holding a Lance, the other a *Cornucopia*; which *Impressa* seemeth to glaunce at Queen *Elizabeth* and herself, the word, *Fortunae Comites*. The *Impressa* of the Cardinal of *Lorrain* her Uncle, a *Pyramid* overgrown with ivy, the vulgar word, *Te stante virebo*; a ship with her Mast broken and fallen in the Sea, the word, *Nusquam nisi rectum*. This is for herself and her Son, a big *Lyon*, and a young Whelp beside her, the word, *Unum quidem, sed Leonem*. An embleme of a *Lyon* taken in a Net, and Hares wantonly passing over him, the word, *Et lepores devicto insultant Leone*. *Cammomel* in a garden, the word, *Fructus calcata dat amplos*. A Palm Tree, the word, *Ponderibus virtus innata resistit*. A Bird in a *Cage*, and a *Hawk* flying above, with the word, *Il mal me preme et me Spaventa a Peggio*. A triangle with a Sun in the middle of a Circle, the word, *Trino non convenit orbis*. A Porcupine amongst Sea Rocks, the word, *Ne volutetur*. The *Impressa* of King Henry the eight, a *Portculles*, the word, *altera securitas*. The Impressa of the Duke of *Savoy*, the annunciation of the Virgin *Mary*, the word, *Fortitudo ejus* Rhodum *tenuit*. He has kept the Isle of Rhodes. Flourishes of Armes, as Helmes, Launces, Corslets, Pikes, Muskets, Canons, the word, *Dabit Deus his quoque finem*. A Tree planted in a Church-yard environed with dead men's bones,

the word, *Pietas revocabit ab orco.* Ecclipses of the Sun and Moon, the word, *Ipsa sibi lumen quod invidet aufert*, glauncing, as may appear, at Queen *Elizabeth. Brennus* Ballances, a sword cast in to weigh gold, the word, *Quid nisi Victis dolor!* A Vine tree watred with Wine, which instead to make it spring and grow, maketh it fade, the word, *mea sic mihi prosunt.* A wheel rolled from a mountain in the Sea, the word, *Piena di dolor voda de Speranza*," which appeareth to be her own, and it should be *Precipitio senza speranza.* A heap of Wings and Feathers dispersed, the word, *Magnatum Vicinitas.* A Trophie upon a Tree, with Mytres, Crowns, Hats, Masks, Swords, Books, and a Woman with a Vail about her eyes, or muffled, pointing to some about her, with the word, *Ut casus dederit.* Three crowns, two opposite and another above in the Sea, the word, *Aliamque moratur.* The sun is an Ecclipse, the word, *Medio occidet Die.*

I omit the Arms of *Scotland*, *England*, and *France* severally by themselves, and all quartered in many places of this Bed. The workmanship is curiously done, and above all value, and truely it may be of this Piece said, *materiam superabat opus.*"

Several of these emblems are to be found in Whitney, several in Paradin's "Devises heroiques," and several in "Dialogue des Devises d'armes et d'amours," S. Paolo Jovio, etc., 4to, A Lyon,

1561. In this latter book are to be found the emblems of Francis I, the Salamander (to signify that he was glowing with the passions of love), and of Henry II.

It may be noticed that Samuel Daniel's rule that "the mot or posie of an impresa may not exceede three words," although a little licence was allowed in the case of *dum*, *nec*, *et*, *non*, *in*, *per*, etc., was not kept by Queen Mary.

It may appear almost impossible, even on a Bed of State, to work twenty-nine emblems and the arms of Scotland, England, and France, "severally by themselves, and all quartered in many places of the bed,"—but a bed, probably of equal antiquity, is mentioned in the "Gentleman's Magazine" (1811) as existing at Hinckley in Leicestershire,[1] on which the same number "of emblematical devices, and Latin mottoes in capital letters conspicuously introduced," had found space and to spare. Among these emblems are "An ostrich[2] with a horseshoe in the beak, the word *spiritus durissima coquit*"; "a cross-bow at full stretch, the word *Ingenio superat vires*"; "A hand playing with a serpent," the word *Quis contra nos?* "The tree of Life spring-

[1] "Gentleman's Magazine," vol. lxxxi, part ii, p. 416, November 1811.

[2] An ostrich with an horseshoe in its beak is represented in Giovio's "Sent. Imprese," ed. 1567, p. 115, and in "Camerarius Emb.," ed. 1595, p. 19.

ing from the cross on an altar, the word *Sola vivit in illo.*"

A piece of Spanish work illustrated in Lady Marion Alford's "History of Embroidery," as belonging to Louisa, Marchioness of Waterford, represents ostriches holding iron in their beaks, turkeys and eagles.

Samuel Daniel, the poet, who wrote in 1585 a preface to a translation of Paolo Giovio, notes that black and white were quite sufficient for an *impresa*, and even, it would appear from his rather obscure statement, preferable. The *impresas* in the emblem-books would be naturally copied in black silk upon a ground of a white material in the "black work," or Spanish work of Tudor times.

The jacket or tunic of "black work" belonging to Viscount Falkland has already been mentioned, and is of interest as the only known surviving specimen of this class of emblem work. The embroidery is in black silk upon linen, and contains besides the characteristic floral work of this period, a number of devices[1] such as a rendering of a plate in Whitney's "Emblems," which represents a very small fish which has leaped out of the sea in order to avoid a large dolphin-like fish, while above it hover two large crested birds representing the cormorant and seamew. The title

[1] "A Choice of Emblemes and other Devises," by Geoffrey Whitney, Leyden, 1586.

of the plate is *Inuriis, infirmitas subiecta*, and the verse below runs:

> The mightie fishe, deuoures the little frie,
> If in the deepe, they venture for to staie,
> If vp they swimme, newe foes with watchinge flie,
> The carnoraunte, and Seamewe, for their praie:
> Betweene these two, the frie is still destroi'de,
> Ah feeble state, on euerie side anoi'de.

Other devices are: a man of herculean type astride a crocodile, holding a writhing serpent in each hand; Actaeon[1] being devoured by his hounds; Bacchus beating a drum,[2] a stag[3] pierced by an arrow, another pursued by a hound; "a Pelican in her piety, prancing horses, a camel, an elephant, a sea-horse, monkeys, squirrels, birds and fishes." Three of these devices, it will be noted, appear in Whitney's "Emblems," though they are somewhat simplified by the embroiderer. The jacket, which is said to have belonged to Queen Elizabeth, was given by William IV to the Viscountess Falkland, wife of the tenth Viscount.

[1] Sambucus in his "Emblems" (ed. 1564, p. 128) and Whitney after him make use of this same woodcut only with a different border. Actaeon is also illustrated in Aneau's "Picta Poesis," and in "Alciatus," Emb. 52, ed. 1551.

[2] A very "plumpy Bacchus," beating a drum is figured in "Alciatus" (ed. Antwerp, 1581, p. 113). This also appears in Whitney's "Emb.," ed. 1586, p. 187.

[3] The stag pierced by an arrow appeared in Giovio and Symeoni's "Sent. Imprese," ed. 1561; in Paradin's "Dev. Her.," ed. 1562, f. 168; in Camerarius (ed. 1595), "Emb.," 69, p. 71.

As the author of "The History and Antiquities of Hausted and Hardwick, in the County of Suffolk," remarks, in a description of the employment of emblems in adorning a closet for the last Lady Drury, "They mark the taste of an eye that delighted in quaint art and laboured conceits of a thousand kinds"; and since so many emblems were gathered to adorn Queen Mary of Scots' bed, "a very ancient oak wooden bed in Leicestershire," and "a lady's closet" in Suffolk, and also a linen tunic belonging to Queen Elizabeth, the supposition is most reasonable that the knowledge of emblems pervaded the cultivated society of England and Scotland during the Elizabethan period.

CHAPTER IX

STUMP-WORK

Stump-work the early "embosted" work.—Materials for working.—Stump-work at Penshurst—Foreign origin of stump-work.—Characteristic subjects of English Stump-work.—Symbolism.—Method of working.—Period of vogue of.—Objects ornamented with stump-work.

SOME years ago most people, confronted with pieces of stump-work, would have used the words of Louis XIV, who, when Tenier's tavern-scenes were exhibited before him, let fall the indignant and disdainful comment: "take away these grotesque things." Opinion has changed, and they are now considered both curious and valuable.

Rees' Cyclopaedia speaks of embroideries "on the stamp or stump" as being so named "when the figures are high and prominent, supported by cotton, wool, or hair," but the name "stamp" or stump does not appear to be an early one; and raised embroidery is described as "embosted work" in an inventory, taken in 1614, of the effects of Henry Howard, Earl of Northampton.[1]

[1] "*Item*, two verie large sweete bagges, embroidered with em-

NEEDLEWORK PICTURE. THE FIGURE IN STUMP-WORK. EARLY SEVENTEENTH CENTURY.
In the possession of Sir Anthony Cope, Bart., at Bramshill.

Even earlier, in the family archives of the Earl of Leven is a letter written by Mary, Queen of Scots, in which she orders embroidery materials just as we might have done yesterday:

"Ye shall not fail to send with this bearer to me a half-ell of *incarnatt* satin, and a half-ell of *blew* satin; also more twined silk yif there rests any and sewing silver and sewing gold . . . with twa ounce of black sewing silk. . . . Ye shall cause make one dozen of raising needles and moulds and send me."

After she received these materials she worked for many months upon a magnificent over-garment for Queen Elizabeth with a significant design, and Mary received from another source four hanks of gold thread and moulds and needles for "raising." This "raised" work is the stump-work we are familiar with, and the "moulds" were required for covering with embroidery, to make it stand out from the ground.

By which it would appear that stump-work, with all its peculiarities of relief, was developed in England before the seventeenth century, though most extant specimens are not earlier in date than 1630. A cushion at Penshurst Place, the seat of

bosted worke of silver, gold, and coulored silks, and filled upp with ovals of divers personages.

"*Item*, a smaller sweete bagge embroidered with highe embosted mosseworke havinge two sea nymphes upon dolphins, and other figures of fowles," etc.

Lord de l'Isle and Dudley, has a representation of a king sitting in state, to whom personages are bringing gifts. The elaborate Renaissance architecture of the background is very unlike the fantastically designed Teutonic castles of so much English work. This cushion may date from the time of Elizabeth or early James I.[1]

Stump-work has been considered as exclusively English, whereas, as a matter of fact, it was carried to far greater perfection in Italy, Germany, and Spain in the sixteenth century, than it ever reached in our country. One of the most remarkable large pieces of raised embroidery that exists was exhibited in 1881, during the Spanish Exhibition at the South Kensington Museum, to which it had been lent by the Archaeological Museum at Madrid. This was a landscape, seen between columns wreathed with flowers and creepers. "In the foreground couched a stag, the size of life —a wonderful reproduction of the hide of this creature in stitches. The relief is so high that the columns appear to be circular by the shadows they throw; and the stag is stuffed so as to be raised about six inches. The work is superb . . . and yet in spite of the beauty of the design and the richness of the materials—gold, silver, silk,

[1] "There is a tradition that this cushion was worked by Anne Boleyn, but the costume of the boy standing by the king appears to point to a later date" ("English Pictorial Embroidery," Mrs. Head, "The Queen," 4th August 1906).

PANEL OF WHITE SATIN WITH *APPLIQUÉS* OF FLAT EMBROIDERY AND STUMP-WORK. TEMP. CHARLES I.

In the possession of Mrs. F. Croly.

and wool profusely used—it is a divergence from the legitimate art of embroidery!"[1] The "Adam and Eve," in the Musée de Cluny, is another example of skilfully obtained relief. A very elaborate altar frontal, in the chapel of the Disputation, of Barcelona, represents St. George slaying the dragon, in high relief, so perfect in detail that it appears to be chiselled. Another altar frontal of the same style is at the Colegiata y Manresa, Cataluña, which represents the Crucifixion, with eighteen other subjects taken from the Old and New Testaments. This frontal is signed *Geri Lapi Rachamatore Me fecit in Florentia.* Another specimen of Italian work of the end of the sixteenth century, representing the miraculous draught of fishes, in the Cinquantenaire Museum at Brussels, has certain of its details raised in high relief; and the castles are similar to those fantastically-designed ones met with in English work, as are the birds, stags, etc., which are introduced.

High-relief embroidery was also made in France during the seventeenth century. One of the most extraordinary instances of such work is referred to by the Marquise de Créquy[2] in the description she gives of the costume of her grandmother, the Duchesse de Ferté. The front was a tablier of cloth of silver, upon which was embroidered an orchestra of musicians arranged in a pyramidal

[1] "Spanish Industrial Art Embroideries," by Juan F. Riano.
[2] "Souvenirs de la Marquise de Créquy," vol. i, p. 205.

group, consisting of a series of six ranks of performers with musical instruments wrought in raised needlework. The Marquise averred that the cheeks of the musicians were as large as plums, from which the scale of the other parts can be fairly imagined.

The distinguishing features of English stump work, when compared with foreign, are inferiority of design, inferiority in rendering the human figure, and undue emphasis upon accessories and costume, with a preference for scriptural subjects from the Old Testament, or groups of royal personages. The choice of subjects seems to have been influenced by the subjects popular in tapestries. In the account of the tapestries in the Royal palaces of Henry VIII, while there are a few secular subjects, such as "Jupiter and Juno," and "Thebes and Troy," the majority were the following: In the Tower of London, "Esther and Ahasuerus"; in Durham Palace, "Esther" and "Susannah"; In Cardinal Wolsey's Palace, "The Petition of Esther"; the "Honouring of Mordecai," and the "History of Susannah and the Elders"—subjects identical with those represented in our little embroidered pictures.[1] The most popular subjects are "Esther and Ahasuerus," "Solomon and the Queen of Sheba," "Susannah and the Elders."[2]

[1] "Samplers and Tapestry Embroideries," Marcus B. Huish.
[2] See "Stuart Embroidery."

PANEL OF WHITE SATIN WITH *APPLIQUÉS* OF FLAT EMBROIDERY.
TEMP. CHARLES I.

In the possession of Mrs. F. Croly.

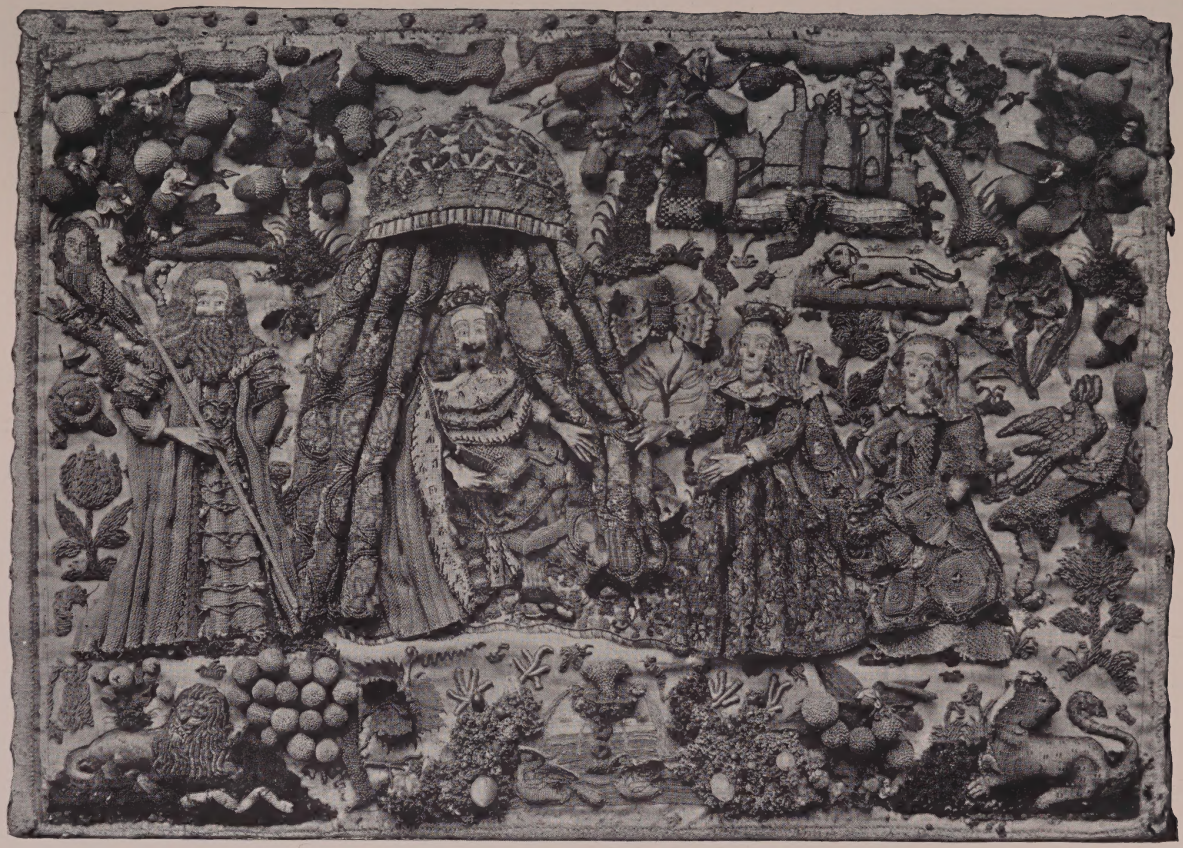
Royal personages are represented almost universally within a dome-topped tent or canopy. The occasion of a royal marriage is generally chosen, and the king and his bride represented alone, or attended by lords or ladies-in-waiting; but there is a stump-work picture in the Hailstone collection (No. 78) representing Charles I, Henrietta Maria, and the Prince of Wales (afterwards Charles II).

When the figures or groups of figures have been arranged, the one object of the worker appears to have been to leave no inch of the background uncovered, and with this aim animals, insects, flowers, fruit-bearing trees, castles, ornamental fish-ponds, are crowded together without any congruity. The various details of the design are curiously disproportionate; butterflies, tulips, carnations and caterpillars larger than a man's head, are of most common occurrence.

Upon the symbolism of these familiar objects many fruitless conjectures have been wasted. It may be a consolation to us to find that the symbolism was sometimes puzzling to contemporaries. A young lady, a member of the Vane family, sent the poet Waller a handkerchief so curiously embroidered that he could not for the life of him discover the meaning of the strange characters and fantastic devices with which it was adorned; so he calls his Sacharissa, Lady Dorothy Sydney, to his help, and in an amusing letter begs her to

use her influence with her friend to solve the riddle.[1] Most of the *motifs* in extant pieces must be simply conventional insertions derived from some pattern book and put in by the embroiderer to fill up any spaces that seemed unduly bare. The frequent recurrence of the oak and the rose, which have their national significance, is to be accounted for by English patriotism; and the oak becomes especially popular after the Restoration. The lion and stag, the lion and leopard, are no doubt the supporters of the Royal arms (the unicorn seems to have presented some difficulty to the majority of embroiderers). But to the bullfinch and the kingfisher, the various snails, flies, and beetles, no one has succeeded in attaching any meaning. An exception may be made of the caterpillar, which has been stated to be the symbol of Charles I; and which, with or without the

[1] "Madam. The handkercher I received from Mistress Vane having so near a resemblance to a dream which presents us with a mixture of things that have no affinity one with another, I have, as the Assyrian Kings did with their dreams, consulted with all the magicians and cunning women in our countrie, and though it be easie to see through it, I find none that can interpret it. I am sending it to Oxford to the Astrologer, to know if there be any constellation of figures in the upper globe, which there is in the four corners, for on earth the Herball tells us nothing like them. I did first apprehend it as a potent charm having power like the wand of Circe to transform me into some strange shape, but the crosse in the middle persuaded me that it was a good Christian handkercher." (Written by Edmund Waller, 1639, quoted in "Sacharissa," by Julia Cartwright, 1893.)



PANEL OF WHITE SATIN, SHOWING A KING UNDER A CANOPY, A QUEEN ADVANCING TOWARDS HIM. STUMP-WORK. TEMP. CHARLES I.

In the Victoria and Albert Museum.

butterfly, appears in needlework pictures representing Charles I or Charles II. The butterfly, without doubt, is symbolical of the Restoration, for a marquetry table at Claydon House, Bucks, which was intended to commemorate the Restoration, has a design of a spreading white rose blossoming, and butterflies flying about it. At two corners of this table are a coffee-cup and saucer, and a tea-cup and saucer, for both tea and coffee were introduced in the early years of Charles II.

But to suggest, with one author,[1] as an explanation of the use of these symbols in Stuart times, that the sunbeam coming from a cloud, the chained hart, were heraldic devices belonging to Edward III, is to misinterpret the English mind. Equally remote is the suggestion that "the buck and strawberry, which are so often seen, belong to the Frazer clan of Scotland, and may have been worked by ladies who were kith and kin of this clan," and the "siren and mermaid was the device of Lady Frazer," which would assign far too wide an area to the activity of the Frazer clan! That "the hart was the device of Richard II, and the 'broom pod' of the Plantagenets," may be safely assumed to have been forgotten at the time these so-called symbolical pictures were worked.

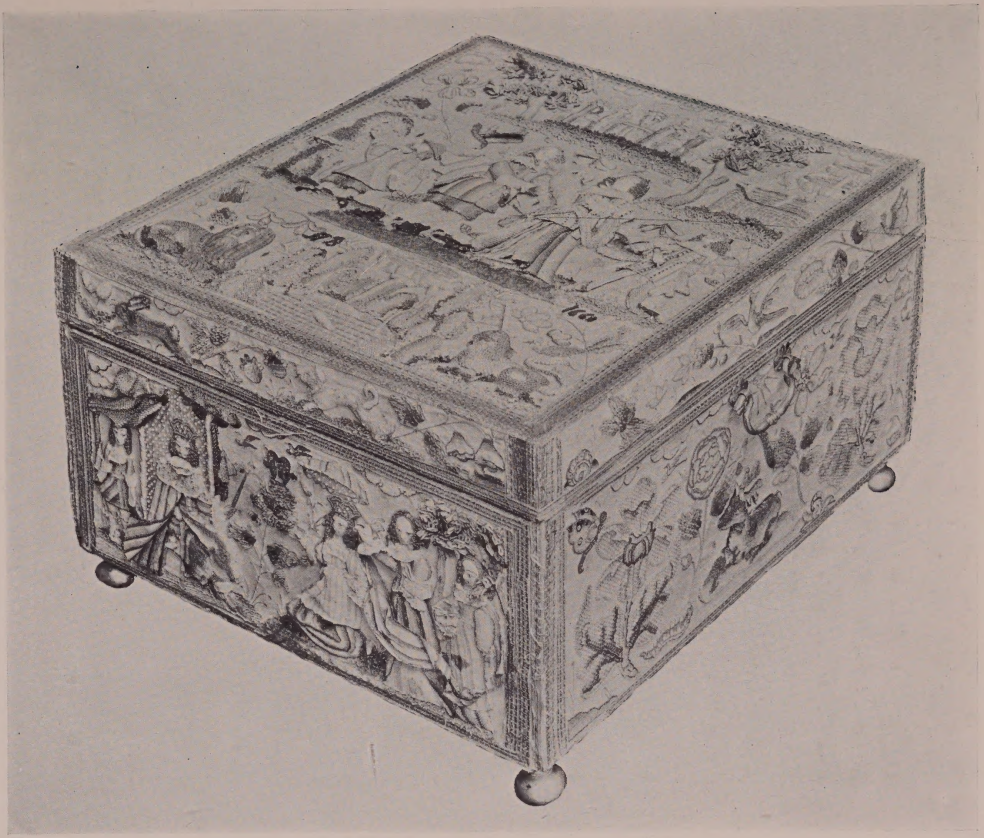
The roses, violets, carnations, and marigolds

[1] "Chats on Old Lace and Needlework," Mrs. Lowes.

represented, make up a typical seventeenth-century "nosegay garden," and the fruit-trees are those mentioned in some lines at the close of Peacham's "Emblems," which give an idea of an English fruit garden in 1612.

> The Persian Peach, the fruitful Quince,
> And there the forward Almond grow,
> With Cherries knowne no longe time since;
> The Winter Warden, orchard's pride;
> The Philibert that loves the vale,
> And red queen apple, so envide
> Of school-boies, passing by the pale.

The method of working stump-work is very elaborate, and has been very clearly described by Mrs. Head in "Samplers and Tapestry Embroideries." She writes that the high relief portions appear to have been invariably worked separately, on stout linen stretched on a frame. The design was sketched on the linen and then padded with hair or wool, kept in position by crossed threads; the foundation thus formed covered with needle-point lace-stitches, and occasionally embroidered afterwards. Paper was pasted at the back of the linen to prevent loose or frayed stitches, and then the figure was cut out and fastened in its place on the design and the attachment hidden by silk cords. The cotton-wool foundation can be seen protruding in some worn specimens. In some pieces the head and hands of the figure are of carved wood, covered with embroidered or painted



STUMP-WORK CASKET (DATED 1660).

In the possession of Miss Maud.

satin or a close network of lace stitch;[1] while modelled wax was sometimes used as foundation; and in a very few instances canvas stiffened with glue or paint. Leaves and flowers were worked in lace-stitch, separately, and applied to the ground, and stiffenings of fine wire are generally sewn round the edge of any part intended to project from the background. This is necessary, as some stump-work pictures project about half an inch to four inches from the background. Fruit was worked over little shaped wooden balls.

The hair of human figures (when real hair was not introduced) was represented by knot-stitches, as were the coats of sheep. Knot-stitches of all kinds are seen in the foliage, grass and banks, although for those couchings of loops of fine cord, untwisted silk, and gimp as well as purl, seem to have been popular.

Seed pearls freely used to represent the jewellery and ornament dresses of the figures, and coral, paste, bits of glass, steel spangles are met with, but peacocks' feathers which were also occasionally introduced to represent butterflies' wings,

[1] "In the more elaborate specimens, the satin is merely a foundation for embroidery in long and short or split-stitch, the latter being a variety of the ordinary stem-stitch in which the needle is brought *through* instead of at the side of the preceding stitch. The features of faces worked in either of these stitches are generally indicated by carefully directed lines of stem or chain-stitching worked over the ground-stitch" ("Samplers and Tapestry Embroideries," Marcus B. Huish).

have fallen a victim to moths in nearly every specimen. The aim of these materials is a naive realism, just as in the quaint picture of St. George and the Dragon, attributed to Giovanni Donato Mont' Orfano, in the Palazzo Martinengo at Brescia, the armour is actual steel and iron, the lance is iron, and pointed with steel; and there are brass and steel knobs and nails and circlets on the horse's harness. In earlier stump-work pictures the white satin ground is closely covered with spangles; later the satin was left visible; and if the background was of linen, the threads were whipped over with silk to form minute eyelet holes or were worked in cushion stitch, while another favourite method had the stitches arranged to form a chevron pattern over the background.

Stump-work seems to have become less popular after the reign of Charles II, and to have quite died out by the reign of William and Mary. The latest specimen I have met with dates from 1677, and bears the name of the worker, *Ann Greenhill.*

Stump-work and also satin-stitch pictures were considered articles of value in the Stuart period, and were carefully framed. Mrs. Wolley,[1] an Essex schoolmaster's wife, gives an appropriate receipt for making a rich frame for a needlework picture, ornamented with "little flowers of

[1] Born 1620.

LID OF STUMP-WORK CASKET (DATED 1660).
In the possession of Miss Maud.

several colours upon round pieces of card, with small satten ribbond," "some coral and some amber, some little creatures made in wax, as frogs and sucklike; pieces of old necklaces and pendants, with a little moss."[1]

Stump-work, besides being used for decorative panels, glazed and framed as pictures, was employed to ornament book covers, mirror frames, caskets, and cushions.

These cushions are generally found to be stuffed with tow or hair, and the embroidered side kept smoothly strained by means of a stiff sheet of vellum or pasteboard. As Mrs. Head truly says, they seem equally unsuitable "for use on the toilet table or as head rests, and the suggestion

[1] "Let a handsome plain frame be made of deal wood fit for your piece of work; then black it over . . . and frost it; then have in readiness some bones out of the heads of whitings, frosted over first; do them over with a feather with some water, wherein gum-arabick hath been steeped and put on your frost and let some be one colour and some of another. Make some little flowers of several colours upon round pieces of card, with small satten ribbond, and fasten some wire for the stalks and some mother pearl; some corral and some amber; some little creatures made in wax, as frogs and suchlike; pieces of old necklaces and pendants, with a little moss. When you have got all your things ready put in your shells first in several fancies with beeswax and rosin, set them quick and crush them on hard; then put on mother pearl, and then as you please the rest of the things till you have put on all. It will look like a frame of great price but it will not cost any great matter" (An Essex Schoolmaster's wife, by Miss B. Porter, "The Essex Review," vol. ix).

which has been made that they were altar pillows, for the support of Prayer book or alms dish appears to be negatived by the secular character of the subjects embroidered on many of them."

The majority of mirror frames that have come down to us are provided with strongly made wooden cases, or in some instances with leathern covers. A mirror in the Victoria and Albert Museum has a curiously shaped frame of black and gold lacquer, and some are met with tortoise-shell mountings. Owing to the exigences of the shape of the frames, groups of figures are not met with; the most usual scheme is a figure of a gentleman and a lady upon the right and left sides of the frame; while the remaining space is filled up with various ornaments, castles, fish ponds, birds, etc.

Not many specimens of stump-work book-covers are met with; indeed such high relief embroidery is most unsuitable for any object liable to rough use. It was, however, applied to book-covers for a short time during the reign of Charles I, though frequent instances of it are known in ordinary embroidery both before and after that period.

It should be mentioned that some bead embroideries of the same period have certain portions raised upon the "stump."

CHAPTER X

NEEDLEWORK COPIES OF PICTURES AND ENGRAVINGS

Needlework copies of pictures in France in the late eighteenth century.—Miss Linwood, Miss Morritt of Rokeby.—"Black and whites," and copies of engravings.

ABOUT the close of the eighteenth century needlework copies of pictures were in vogue. France probably set the fashion, for Rivet executed about 1770 a fine embroidered picture of Louis XIV after Le Brun, and other large subjects, "Les Titans foudroyés," "Jupiter confié aux Corybantes." The technical skill of the English embroiderers of the period was also employed in closely copying pictures in worsted. Miss Grey, the daughter of the Rector of Hinton-in-the-Hedges, "astonished the world" of painters by her works, and Miss Linwood and Miss Morritt of Rokeby were famous for similar performances. Miss Linwood's works give to us, if not to her contemporaries, rather painful effect of pictorial art under new difficulties; and to add to

this impression they were framed and glazed in imitation of oil paintings.

Mrs. Knowles, a Quakeress who is mentioned in Boswell's "Life of Johnson," was remarkable for her imitation of pictures in needlework.

Miss Morritt "copied both figures and landscapes with great taste, and with a knowledge of drawing and composition," while Miss Linwood's[1] works are *tours-de-force* of the needle. She was born in 1755, and her career as an artistic embroideress began somewhat early, for she had wrought two or three pieces before her twentieth year. Unlike the other ladies mentioned she made almost a profession of her work. In both 1776 and 1778 she exhibited a specimen of her work at the Exhibitions of the Society of Artists, and a Mrs. Hannah Linwood, her mother, exhibited a similar piece of work in the former year.

"Upon Friday last," writes the "Morning Post" of 24th April 1787, "Miss Linwood of Leicester was introduced to her Majesty, at the Queen's House, where she had the honour of exhibiting several pieces of needlework, wrought in a style far superior to anything of the kind ever yet at-

[1] "Linwood, Mary (1755-1845), musical composer and artist in needlework, was born in 1755 at Birmingham, where she was still living in 1776. She afterwards removed to Leicester. . . . She died at Leicester on March 2, 1845" ("Dict. Nat. Biog.").

NEEDLEWORK COPY OF "THE NATIVITY," BY CARLO MARATTI, WORKED BY MISS LINWOOD.

In the Leicester Museum.

tempted." Her pictures were then taken to the Pantheon, Oxford Street, and the "Morning Post" of the following month,[1] which continues to patronize her, animadverts that the "Great number of Noblemen and Gentlemen who go to Miss Linwood's exhibition . . . do them credit as friends to female merit, which should ever find attention from the men as well as from the ladies, who to their praise, visit the exhibition in numerous and respectable parties."

The pictures are praised by the same discriminating organ,[2] as evincing "the admirable effect of worsted properly disposed, as a resemblance of painting." "With some slight exceptions," we are told, the exhibition forms a "beautiful scene." In 1798, her exhibition was opened at the Hanover Square Rooms, and afterwards travelled to Leicester Square, and thence to Edinburgh, Dublin and the chief provincial towns. It contained one hundred copies[3] of pictures by various masters, and among them a portrait of herself, after Russel, in her nineteenth year. The account of her work in "Library of Anecdotes" is curious:

"The ladies of Great Britain may boast in the person of Miss Linwood of an example of the force and energy of the female mind, free from any of those ungraceful manners which have in some cases accompanied strength of genius in

[1] 12th May 1787. [2] June 30th 1787.
[3] W. Andrews states sixty-four ("Bygone Leicestershire").

woman. Miss Linwood has awaked from its long sleep the art which gave birth to painting, and the needle in her hand has become a formidable rival to the pencil. She has realized those splendid wonders that were recorded by Homer and other Greek and Latin poets, 'When purpled hangings clothed the palace walls.' For although various charming specimens of needlework have been produced by some of her predecessors, yet to Miss Linwood was reserved the pre-eminent distinction of executing an entire collection, which, from its magnitude and uncommon excellence, is a monument of her genius, industry, and perseverance, surpassing in extent the fabled labours of Penelope, at her procrastinated web. Encouraged by applause bestowed on her first effort, she made copies of a still larger size, one of which was presented to the Empress of Russia, who expressed the highest admiration of the performance, and had it placed in a favourite situation in the Imperial Palace. The first attempt made to imitate paintings was in 1785, and Miss Linwood so far succeeded that in 1786 she submitted to the Society for the encouragement of arts, etc., the St. Peter from Guido, the head of the Lear from Sir Joshua Reynolds, and a Hare from the Houghton collection. For these the Society voted her a medal, on which, between two branches of laurel, is engraved: "Excellent imitation of pictures in needlework."

Her last piece, "The Judgment of Cain," which occupied her ten years, was finished in her seventy-fifth year, after which her failing sight put an end to the possibility of future work. The only help she ever had in the manual part of her work was in having an assistant to thread her needle.

Her pieces are worked in small, short, and long stitches, not on canvas, nor, we are told, on linen, but on thick tammy made purposely for her. Her worsteds were all dyed under her own superintendence in Leicester, by her manufacturing friends. She copied "admirably," we are told, several of Gainsborough's pictures, but her greatest triumph was her reproduction of Carlo Dolci's "Salvator Mundi," for which she was offered, and refused, three thousand guineas. It is curious, and from the artistic point of view encouraging, to notice that after her death these extraordinary prices fell, and the whole collection did not realize more than £1,000. The titles of the pictures she worked show that she had a sufficiently catholic taste in art, ranging from "Jephthah's Rash Vow," after Opie, to Raphael's "Madonna della Sedia"; and including the "Farmer's Stable," after Morland; a "Woodman in a Storm," by Gainsborough; the "Girl and Kitten," by Sir Joshua Reynolds; and "The Nativity," by Carlo Maratti (which last was bought in 1891, and placed in the town Museum of Leicester). A good

example of her work, a portrait of Napoleon, is in the South Kensington Museum.[1]

According to the catalogue she appears only once to have attempted "an original." Her needlework pictures rarely come into the auction rooms, but their present value is probably very low, as modern collectors consider them too recent, and they are of too large a size.

The needlework of Miss Morritt still hangs at Rokeby (where there is a portrait of her at work at her embroidery frame), and is very superior to Miss Linwood's. Her manner is much freer than Miss Linwood's, and the effect is so good that Lord Leighton expressed wonder that with so much talent she had not become a painter.

To needlework copies of pictures in worsted are closely allied those copies by line and stipple engravings, commonly called "black and whites." Instead of fine black sewing silk, brown or gray is sometimes used; but the ground is always white silk (generally sarsenet). According to the "Library of Anecdotes," it was in the year 1782 that a friend sent Miss Linwood a large collection of engravings in various styles, which were left with no other view than that of affording her a few days amuse-

[1] Gainsborough's Woodman is of peculiar interest because the original painting is destroyed. Lord Gainsborough had the original. Miss Linwood asked to be allowed to work a copy, and had the picture for three and a half years. On its being returned a fire took place at Lord Gainsborough's, and the work was destroyed.

NEEDLEWORK PICTURE IN BLACK AND WHITE SILK. GEORGE III PERIOD.

In the possession of Mrs. Head.

ment.[1] "Inspecting them with the eye of genius, she conceived that the force of engraving might be united with the softness of mezzotints, and, unacquainted with the arts by which either were produced, she had no instrument than her needle with which to make the experiment. With that she endeavoured to realize her first idea, by copying such prints as struck her attention, with rovings of black and puce-coloured silk on white sarsenet. The needle in her hand became like the spear of Ithuriel; she but touched her ground work and her figures assumed form, and started into life."

Miss Linwood was followed by many imitators, and these black-and-whites continued to be worked until far in the nineteenth century, as late certainly as the Great Exhibition of 1851, where a "Miss Ann Maria Blackburn" showed a "View of Lincoln Cathedral," worked by her on white silk, with rovings of black lute-string.

The size of these pictures is nearly always small —some indeed are meant for watch papers— though Miss Linwood appears to have worked on a large scale. Those worked after 1800 are larger, and their stitching coarser. Gray and brown silk was occasionally used, but fine black silk was the usual medium. Some few pictures are entirely worked with hair, a most unelastic

[1] "The Library of Anecdotes," 1839.

and difficult material. In the Victoria and Albert Museum is a panel portrait of Sir Peter Paul Rubens in an oval frame, drawn on white tiffany, and worked over in short and long stitches with human hair by Charlotte Elizabeth Munn (Mrs. Berkeley). Such portraits and figure pieces are not so common as copies of landscapes, views of buildings, and " seats."

PORTRAIT OF RUBENS, WORKED ON WHITE TIFFANY WITH
HUMAN HAIR IN SHORT AND LONG STITCHES
BY CHARLOTTE ELIZABETH MUNN
(MRS. BERKELEY).

In the Victoria and Albert Museum.

CHAPTER XI

SAMPLERS

Early date of. — The earliest dated sampler — Pattern-books. —Ornamental devices met with in samplers.—"Boxers."—Samplers of the beginning of the eighteenth century.—Samplers of the later eighteenth century.—Samplers of the nineteenth century.—Darning samplers.—Map-samplers.

"I remember to have seen wonderful combinations of phenomena in those samplers which are occasionally to be found hung up in the parlours of country inns and farmhouses" ("Letters of Edward Fitzgerald").

CHAUCER uses the word "ensampler"[1] as a synonym for pattern.[2] When the sampler first made it appearance it was, as its name indicates, a collection of patterns of embroidery, wrought on a strip of linen. Elizabeth of York pays eightpence[3] for an ell of linen cloth for a

[1] "*Exemplaire, m.*, a patterne, sample, or sampler; an example, president or precedent, for others to follow or take heed by; also the copie or counterpane of a writing" (Cotgrave).

[2] It is used in this sense by Bishop Prideaux, "Euchologia," p. 116: "You have seen samplers how to fit yourselves with personal prayers upon any private occurrences."

[3] July 1502. "It^m the X^th day of July to Thomas Fisshe in reward for bringing of conserve of cherys from London to

sampler, and in the Inventory of Edward VI, 1552, mention is made of a sampler of Normandy Canvas, wrought with green and black silk.[1]

In the sixteenth century various kinds of needlework were purchased by English ladies, as may be gathered by some lines of Skelton, which contain the earliest literary reference to samplers:

> When that the tapettis & carpettis were layd
> Whereon theis ladys softly myght rest,
> The saumpler to sew on, the lacis to embraid;
> To weve in the stoule some were full preste
> With slaiis, with tauellis, with hedellis well drest.[2]

The earliest dated sampler (1638) known to exist, is in the possession of Mrs. F. Croly, and for some time the earliest dated sampler was considered to be one worked by Elizabeth Hinde (1643). From about 1650[3] onwards, many dated examples are known. It has been supposed that

Windsore . . . and for an elne of lynnyn cloth for a sampler for the Quene, viij d." (Privy Purse Expenses of Elizabeth of York).

[1] In the Inventory of 4 Edward VI, 1552, (Harl. MSS., No. 1419) are entries of: "Item, XII samplars" (p. 419); "Item, one samplar of Normandie Canvas, wrought with green and black silk" (p. 524).

[2] "Garlande of Laurell," ll. 787-91, ed. Dyce, 1843.

[3] In the "true and perfecte Inventory of all such goods, Cattle, Chattles, as were the Right Honoble Lettice, Countesse of Leicesters . . . taken the vii day of January, 1634," we have entries of "certain samplers divers parcells of curious needlework with much unwrought silke . . . item, twoe & twenty papers of sleeve silke, some workinge canvas" (Halliwell's "Ancient Inventories").

SAMPLER DATED
1691.

In the possession of
Mrs. Head.

samplers first consisted of decorative needlework patterns "thrown" here and there upon the canvas or linen ground. Early but undated examples of this kind are known. Then designs were placed in orderly rows or seams—an arrangement which is mentioned in a will proved 1546,[1] and which would have soon recommended itself as an economy of surface. It is a curious instance of the traditional nature of design in samplers that these early seams can be traced in the divisional lines running across the work of later samplers to separate the letters of the alphabet, numerals, verses, etc.

Most early samplers are long and narrow in shape (as a rule more than three times their breadth), though some rare examples are almost square. They contain either white work or silk embroidery patterns, or a mixture of both. In the seventeenth-century "Needle's Excellency," among the articles for which samplers would be required are mentioned "handkerchiefs, table-cloathes for parloures or for halls, sheets, towels, napkins, pillow-beares," and the sampler would contain patterns, derived chiefly from Italian sources, suitable for ornamenting these and other similar objects. Especially useful were patterns for

[1] Margaret Tomson of Freston, in Holland, Lincolnshire, by her will proved at Boston, 25th May 1546, gave to "Alyes Pynchbeck, my systers daughter, my sampler with semes." (Quoted in "Samplers and Tapestry Embroideries.")

reticella or cutwork, for the old looms did not admit of weaving linen wide enough to make large articles all in one piece, and as seams are unsightly, "open seams" were used to unite the width.[1]

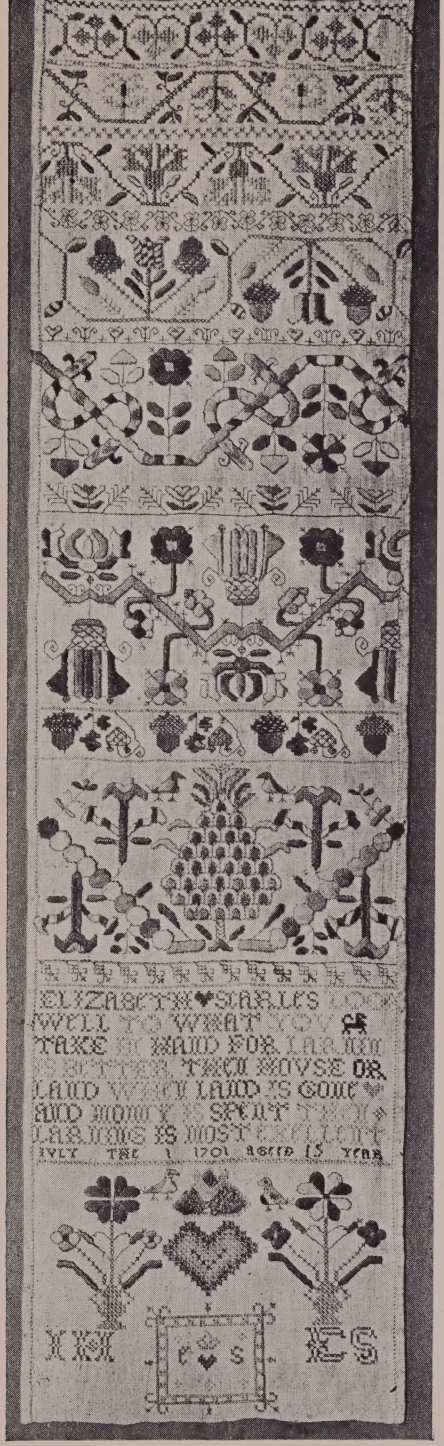
Drawn-work often appears together with seams of reticella or cutwork.

Such samplers were worked as pattern-books from which others might copy. The lace-pattern books of the period were difficult to procure: the supply was limited; many of them perished in use, for the pattern was transferred either by tracing with a metal style or by pricking it through and then powdering it with charcoal on to the linen, parchment, or other stuff upon which the work was made.

A few very elaborate white work seventeenth-century samplers contain insertions of needle-point lace, representing scenes and figures which are a testmony to the skill of English women of that date in lace-making;[2] and have points in

[1] Stubbes, in his "Anatomie of Abuses," writes that "men were decked out in fineries, even to their shirts, which are wrought throughout with needlework of silke, curiously stitched with open seams."

[2] Such is a sampler in the possession of Mrs. Head, with two bands of open-work, an upper border of cutwork, and a lower of needlepoint lace (*punto in aria*) showing a cupid drawing his bow at a lady who is dressed in the costume of Charles I's reign. This sampler is signed, "Elizabeth Hinde, 1643." A sampler in the possession of Mrs. C. F. Millet has as its subject the visit of the Angel to Abraham and Sarah in needlepoint. An interesting sampler, dated 1700, in the possession of Mrs. C. J.



SAMPLER DATED
1701.

In the possession of
Mrs. Head,

common with the needlework pictures of the same period.

The conventional patterns of embroidery in coloured silks of the seventeenth-century sampler are, as has been said, derived from Italian sources, and are often extremely fine; the colours "in the Carolean period, are in the main marked by a softness and delicacy, with a preference for tender and harmonious shades of pinks and greens."[1] A conventional strawberry and oak-leaf or acorn pattern occurs in almost every seventeenth-century sampler, but the latter disappears at the commencement of the eighteenth century. The rose, white or red, single or double, is also often found, more generally full face, and more often as a single than a double flower. The "Persian" pink, a very simple and effective decoration—is utilized by sampler workers to the full, and it appears more often than the rose in seventeenth-century specimens.

Except in the elaborate lace-samplers human figures do not appear in seventeenth-century samplers, unless in the form of "Boxers" as they are called, presumably from their attitude and costume. "Boxers," which appear approximately between 1648 and 1742, in their bright-coloured close-fitting garments, and with their uplifted or

Longman, has two needlepoint figures, which are interesting from the survival of their costumes, which appear to be copied from figures of the reign of James I.

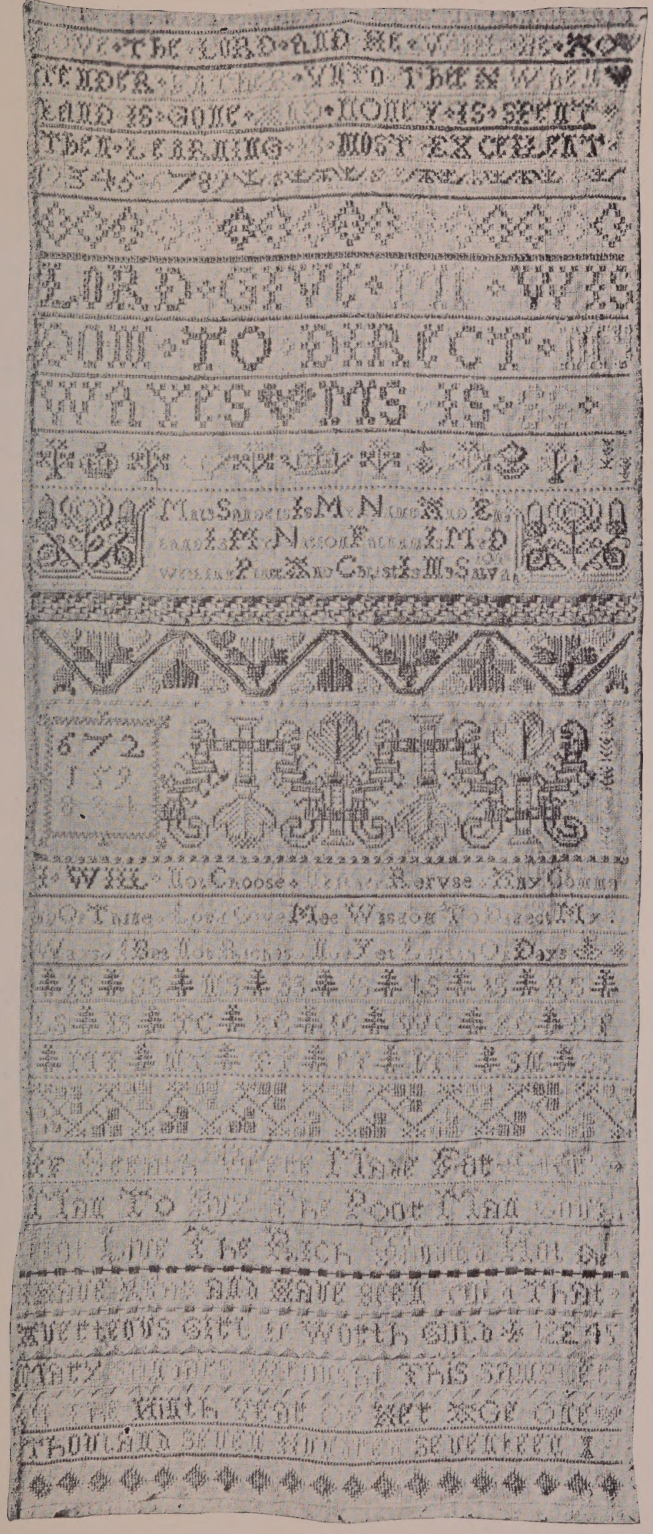
[1] "Samplers and Tapestry Embroideries," Marcus B. Huish.

extended arms, "maintain their attitude with less variation," according to Mr. Huish, "than any other form of ornament, the only alteration being in the form of a trophy which they hold in one hand. It is this trophy (if we may use such a term) that negatives the idea of their being combatant figures, and almost certainly places them in the category of the Greek Erotes, the Amores of the Romans, the Cupids of the Renaissance. It is difficult to give a name to the trophy in most of the samplers. In a sampler of 1648, it resembles a small vase with a lid, whereas in one to which we assign the same date, it is a spray with branches or leaves on either side. In one of 1673 it takes the form of a four-petalled flower, in one of 1679 that of an acorn,—which is probably due to the acorn being a very favourite subject for design under the Stuarts. In one of 1742 the object held is a kind of candelabra"[1] or elaborate floral device, in which a bird perches somewhat insecurely.

Small short-skirted figures holding objects in their hands are met with in lacis, or darned netting, and it is possible that these and the "Boxers" samplers are rude renderings of processional figures.

A great change came over the sampler with the beginning of the eighteenth century. Drawn-work and cut-work bands were discontinued, and from

[1] "Samplers and Tapestry Embroideries," M. B. Huish.



SAMPLER DATED 1717.

In the possession of Mrs. Head.

containing parallel bands of ornament without a border, it became a chart on which were displayed simple varieties of lettering and alphabets. The latest example of the old type of sampler is dated 1704. "Hybrid examples on which the band formation is continued, but lettering, alphabets, etc., take the place of ornamentation, are to be found between 1686-1741; the earliest text or motto being dated in the first-named year."[1] During the early part of the eighteenth century these samplers, consisting of nothing else than long sentences, not easily distinguishable, were worked in silks of every imaginable hue. A peculiar yellow-coloured linen was introduced as groundwork for the sampler after 1700. Towards the middle of the century more sober coloration was employed, chiefly blues, greens, yellows, and blacks. The stag, which appears but rarely on samplers before this date, now comes into fashion, and occurs with great regularity so long as samplers were made. About 1728 the border encircling the whole sampler had appeared, and the sampler becomes shorter as the variety of embroidery patterns decreases. From 1740 onwards the border becomes universal, and the sampler tends to be a "picture" rather than a pattern-sheet, the border finally degenerating into a realistic floral wreath. After the middle of the century,

[1] "Catalogue of an Exhibition of old English pictures, etc., at the Fine Arts Society, 1900," M. B. Huish.

the woollen tammy or "sampler-cloth" replaces the linen foundation, to the great detriment of the sampler. "Catgut," as it was called, was also used, and is mentioned three times in the "Vicar of Wakefield" (1766). One writer fondly, as he himself tells us, took "flourishing upon catgut" to mean playing on the fiddle, until Mr. Austin Dobson unravelled the mystery by a quotation from an old dictionary which explained catgut as a kind of canvas for ladies' embroidery. But Goldsmith himself told us as much when he makes Mrs. Primrose, with modest pride, rank working samplers as one of her daughter's accomplishments.

During the first forty years or so of the nineteenth century many fanciful samplers were worked of all shapes and sizes, but are of no interest to the collector.[1] Darning samplers of this period, showing varieties of darns—damask, muslin and linen darns—are the best specimens as far as needlework is concerned, of the samplers of this period. The design consists of a basket or a

[1] The largest sampler in Mrs. Head's collection, of this period, "measures no less than 40 in. by 38 in., and had served as a table-cover prior to its last change of owners. The smallest, a dainty marking sampler, is but 3 in. long and $2\frac{3}{4}$ in. broad. Another eccentric specimen, with alphabet and hymn encircled by a gaudy wreath, is round, and seems to have been intended for a cushion cover, or perhaps as a panel for a pole-screen, while other varieties are mounted as 'house-wives' bags, and watch-pockets" ("A Collection of English Samplers," Mrs. Head, "The Connoisseur").

SAMPLER DATED
1728.

In the possession of
Mrs. Head.

bunch of flowers, surrounded by squares or crosses showing the various kinds of darns.

"Samplers worked in certain parts of the country," writes Mrs. Head, "had some special characteristics, a knowledge of which is often useful to the collector. The alphabets in Scotch samplers, for example, are generally ornate and bold in style, while samplers from the north-eastern counties of England are nearly always of small size and coarsely worked in wool, the ground in many cases being a yellowish canvas. Irish samplers, again, may frequently be identified by the sacred monograms introduced in their design."[1]

The curious inscriptions found on samplers add to the interest taken in collecting them. The first inscription, other than a signature on a dated sampler (1686), is the oddly spelt

> Apparell thyself with ivstice and
> cloth thyself with chastitie so shall thov
> bee happi and thy works prosper. Ann Turner.[2]

Moral sayings and wise saws are met with until the eighteenth century is well advanced. One sampler (1718) has a curious selection of warnings:

And she that is wise her time will pris,
She that will eat her breakfast in bed, and spend all the morning

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[1] "A Collection of English Samplers" (Mrs. Head, "The Connoisseur").

[2] "Samplers and Tapestry Embroideries," M. B. Huish.

in dressing her head, and sat at deaner like a maiden bride, God in His mercy may do much to save her, but what a cas is he in that must have her. Elizabeth Matrom. The sun sets the shadow fleys, the good consume, and the man he deis.[1]

Death and the terrors of the grave are brought into undue prominence, especially when it is remembered that samplers were worked by children from eight to twelve years of age. A sampler in the Victoria and Albert Museum (dated 1742) has

> Gay dainty flowers, go simply to decay,
> Poor wretched Life's short portion flies away;
> We eat, we drink, we sleep, but lo, anon,
> Old age steals on us never thought upon.

while a sampler of the year 1736 plays a variation upon *ars longa, vita brevis*:

> When this you see, remember me,
> And keep me in your mind;
> And be not like the weathercock
> That turn att every wind.
> When I am dead, and laid in grave,
> And all my bones are rotten,
> By this may I remembered be
> When I should be forgotten.[2]

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[1] "Samplers and Tapestry Embroideries," M. B. Huish.

[2] *Ibid.* These lines:

> "Now I am dead and lay'd in grave,
> And that my bones are rotten,
> By this shall I remembered be
> Or else I am forgotten."

occur on a monument in Uckfield church, Sussex, also on an

One of the strangest instances of hymnal bathos is to be found in a sampler with the legend:

O may thy powerful Word
Inspire a breathing worm
To rush into thy kingdom, Lord
And take it as by storm.

A sampler, dated 1761, exhibited in the Exhibition of Art Needlework in 1881, has the legend, which is often found, *mutatis mutandis*, as a fly-leaf rhyme:

Sarah Bond is my name,
And England is my nation,
Bratby is my dwelling-place,
And Christ is my salvation.

Many of the hymns, or verses from hymns, can be traced to the evangelical and methodistic[1] revivals, and some can be traced to Watts. Legends like

O that my load of sin were gone
O that I could at last submit
At Jesus' feet to lay it down
To lay my soul at Jesus' feet!

in an undated sampler, are of this type.

oak panel in the manor house of Crittenden in Cowden, Kent, once the seat of a branch of the Tichborne family.

[1] We only find hymns in numbers after the advent of Methodism. It may be noted that "Divine and Moral Songs for Children," by Isaac Watts, was first published in 1720; that Wesley's Hymns appeared in 1730; and Dr. Doddridge's in 1738.

A country girl of the eighteenth century, Eliza Dawson by name, who did not take kindly to either of the feminine tastes for doll or needle, had to be won to work hers by permission to inscribe on it a favourite couplet from Pope's Homer;[1] but very many verses, whether sacred or secular, seem to have been chosen entirely at random, such as this:

> The rose had been wash'd just as in a show'r
> Which Mary to Martha conveyed,
> The plentiful moisture incumber'd the flow'r
> And weighed down its beautiful head.

The Lord's Prayer and the Ten Commandments are often to be found associated with alphabets and numerals; and, from the look of these samplers, the design must have been taken from churches where the Lord's Prayer and the Ten Commandments were frequently placed at the east end. Many of the verses would be more appropriate to a cemetery; and sometimes indeed the verses on samplers may be found also on tombstones in our country churchyards, such as

> Man's Life is like unto a winter's day,
> Some break their fast and so depart away,
> Others stay dinner, and then depart full fed.
> The largest age but sups and goes to bed.

Others show an unnatural piety towards parents;

[1] "English children in the olden time," E. Godfrey.

such as the sampler of Mary Smith (1798), in the Dorset Museum, at Dorchester:

Next unto God, dear Parents I address
Myself to you in humble thankfulness
For all your care and charge on me bestow'd
The means of Learning unto me allowed
Go on I pray and let me still pursue
Their (?) golden Arts the Vulgar never knew.

Another late sampler, dated 1813,[1] containing a long curious motto, was worked by Harriet Taylor, aged seven. At the top are four flying angels, two in clouds flanking a crown beneath the letters G. R. In the middle stands a flower-wreathed arch, with columns holding vases of flowering plants; above are the words, "The Temple of Fancy," and written on enclosed space the following:

Not Land but Learning
  Makes a man complete
Not Birth but Breeding
  Makes him truly Great.
Not Wealth but Wisdom
  Does adorn the State,
Virtue not Honour
  Makes him Fortunate.
Learning, Breeding, Wisdom
  Get these three,
Then Wealth and Honour
  Will attend on thee.

While festivals of the church, Easter especially,

[1] In the Victoria and Albert Museum.

are frequently commemorated, notices of national events are rare. "One, however (dated 1693), records the landing of the 'Princ of Orang' on the 5th of November 1688; and another notes an earthquake on 8th September 1692. The peace of 1802 is celebrated in a later sampler, and the lamented death of Queen Charlotte called forth expressions of sympathy which were displayed even on samplers."[1] Some samplers filled the place of a family Bible or register, and contained the names and ages of births and deaths of the members of the family.

Map samplers designed to teach at once geography and the art of the needle were in vogue chiefly during the latter half of the eighteenth, and early nineteenth, century; but their interest for the most part is no more than that of a map of a contemporary date.

"A map printed on satin or other material was sometimes worked over, not always as regards all the lettering, but as to the markings of the degrees of latitude and longitude, and some of the principal names."[2] Mr. Huish states that

[1] So, in Chappell's "Popular Music of the Olden Time," it is stated that a collection of songs entitled "The Crown Garland of Golden Roses" (1612) contained "A short and Sweet Sonnet made by one of the Maides of Honor upon the Death of Queen Elizabeth, which she sewed upon a Sampler in red silk."

[2] "A diagram representing the Eastern Hemisphere encircled by garlands of flowers. The ground is cream-coloured silk worked with coloured silks on to a backing of linen, 1720"

these maps were only the product of the latter half of the eighteenth century, the earliest in a large exhibition of samplers being dated 1777, but a map, bearing the early date of 1720, was lent by Miss Hughes to the Exhibition of Needlework at South Kensington in 1873.[1] In one instance a plan of a battle was worked, which was evidently copied from a printed engraving of the time.[2]

("Catalogue of the Loan Exhibition of Decorative Art Needlework made before 1800, at the South Kensington Museum, 1873").

[1] "Samplers and Tapestry Embroideries," M. B. Huish.

[2] "This piece of needlework," writes Mr. F. H. Arnold "measures 16 in. by 14 in. and was worked entirely in silk by my grandmother at the age of eighteen, in 1790, as appears from the words upon it: 'Plan of the Battle of Thornhausen near Minden the 1 of Aug^{t} 1759 Harriot Barthelot worked this 1790.' The whole is surrounded by a border of various flowers" ("Sussex Archaeological Collections," vol. xlix).

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